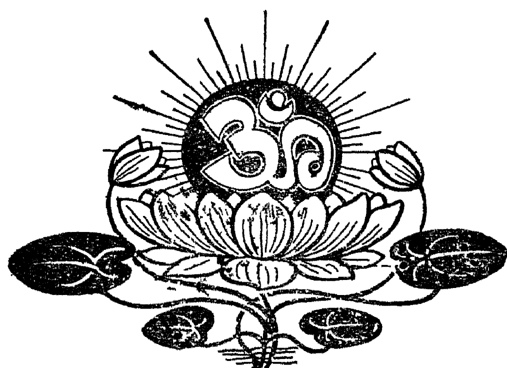
THE GREATNESS OF DEVI SRI SHARADAMBA

THE ETERNALITY OF THE VEDA (KNOWLEDGE) AND THE VEENA (SOUND)



Y SUBBARAYA SHARMA
30, Sampige Road, Malleswaram
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PREFACE

Prostrations to Sri Sarada Devi

ब्राह्मी माहेश्वरी चैव कौमारी वैष्णवी तथा ।
वाराही चैव चेन्द्राणी चामुन्डा सप्तमातर ।।
याविश्व जननी देवी यात्रिमूर्तिस्वरूपिणी ।
गायत्री रूपिणी या हि ता वन्दे सप्तमातृकाम् ।।
या वर्णरूपा कल्याणीं या च व्याहृतिरूपिणी ।
तीर्थरामेश दुर्गस्था ता वन्दे सप्तमातृकाम् ।।
तया देव्या प्रेरितोऽहं वीणातत्त्वार्थसम्मिताम् ।
अर्पयामि कृति भक्त्या श्रीदेव्याश्चरणाम्बुजे ।।

Mother Supreme of Creation who upholdeth in thyself the glories ot the three great Gods, Brahma, Vishnu and Siva, who art the inmost soul of the mystic Gayathri and Saptha Mathruka, who art besides the power behind the powers that indwell in the seven Vyahrithis, the seven primal chords and the seven exalted spheres of space transcending each the other, who art indeed the soul of souls that interfuse the Vedas, four, and who finally gloweth in splendour in thy shrine perched aloft the wood-bound Rameshadurga situate in the ancient feudal estate of Hagal vadi and worshipped of yore by the immortal Vidyaranya–Mother mine! Pray accept this humble tribute of thy adore consisting of essays wrought on the mysteries of Sandhya and of the Veena which are the outcome of thy exceeding

grace! Thou hast given and thou must undertake to bear on thyself whatever of good or bad these works possess! I am but a bare scribe and thou hast inspired every word in them!

I was privileged to visit Thirtha Rameswara, Hills in Chicknayakanahalli Taluk, Mysore State to worship at the two shrines The inspiration than got while prostrating before Devi Sapthamathrika (Sri Sarada) impelled me to reveal a little of Her illimitable glories in this book-glories hid in the Veena which she holds in Her Hands

What aspect of God head do we mean when we mention this most mystic name Devi Sapthmathrika is that aspect of Parabramha latent in the three Divine letter A, U and M It is evident by this that the mystic "Om" energises for the purposes of evolution seven rhythmic centers known under personal cognomes as Brahmi, Maheswari, Kumari, Vaishnavi, Varahi, Indrani and Chamunda All these cosmic Rhythms coalesce in one known as Devi Sapthamathrika in other words, the Supreme vibration itself It is this Supreme Power that informs and uphold the seven Vyahrithis, the seven primal Notes, the seven psycho-physical and astral-planes, and the inmost cave of the divine Sri Gayathri Since Sapthamathrika is thus the source and origin of all phenomena, the Vedas that are but the amplication of the subtle vibration which is the nature of the Mystic "Om", and the three fundamental states of things viz , Creation, Sustentation and Disintegration-all these are due to Her the Sole Mother

The Devi's Image at Hagalvadi with its enchanting and Haunting beauty was set up several centuries before by sage Vidyaranya in the Tirtharameswara Hills, Chicknaya-

kanahalli Taluk Mysore State My book "Ramayana Anthararatha" is a humble homage of mine to the inspiration I received from the Lord Thirtharameswara I enshrined on this hill and this present book on the mysteries of Sandhya and of the Sri Sharadamba Mahima (Veena Rahasya) a homage to the inspiration I received from this divine Mother Sapthamathrika installed near Him

What made me venture in to publication of this treatise of mine? My plea is this -

Not a single author has as yet printed out the real depth of the significance of the Vedas which are the source and the fountain from which all knowledge and music flows This aspect I have tried to bring out in my comparison of the essentials that underlie both the Veena and the Holy Gayathri I saw that the Hindu consciousness was just showing signs of an awakening under the stress of a National urge, and I became anxious that this urge should be taken advantage of, to show to our fellow-believers what a magnificent treasure we possess in our spiritual traditions Moreover the rage now everywhere is to clothe every teaching in the garb of science, which is nothing but coherant, rational presentation of truths I have done my best to bring out the Supreme scientific bed-rock on which all our Epistemology and metaphysics are built

I pray to the Supreme Giver of All Good to Bless all such earnest souls who extend to me their patronage in extending the circulation of this book of Athmavidya all over the world

30, Sampige Road
Malleswaram
Bangalore-3

Y Subbaraya Sharma

THE OPINION OF

Dr S RADHAKRISHNAN,

M A Ph D, etc

Doctor of Philosophy of Universities of Calcutta and Oxford (London)

(Now Retired President hf India)

Madras, 24-9-38

I have the pleasure of reading in manuscripts the English translations of Sandhya Vandana Thathwartha and Sri Sharadamba Mahime (Veena Rahasya) by Mr Y Subbarya Sarma I was greatly impressed by the writer's learning and skill of interpretations I have no doubt that those who read the works will find the reading both pleasant and profitable I hope he will be enabled to publish these works and thus benefit a large circle of readers

THE OPINION OF

PANDIT VISHVA BANDHU SASTRY

M A, M O L,

Director, The Vishveshvarananda Vedic Research Institute Lahore, now in Varanasi

Letter No 1320 8-12-38

In advising return of your typed script books Sandhya Vandana Thathwartha, Sri Sharadamba Mahime (Veena Rahasya) and Ramayana Anthararatha by registered post, I feel I must Sincerely thank you for the deep and what is much more, devotional erudition which you have been able to lavish on the themes treated in these works I regard these works as an out-pouring of a heart that has been aiming at a superior spiritual elevation incident to its having subjected itself to a protracted course of faithfull, religious contemplation Your works ought to be of great use to such devoted souls among the Hindus as are engaged on daily meditations and stand in need of symbolical interpretative framework on the basis of our most ancient and sacred vedic ideology

THE OPINION OF

VINEEKA PRAVEENA V VENKATAGIRIAPPA

Asthan Vineeka Vedwan of the place of His Highness the Maharaja of Mysore and Chairman and Examiner of Music Board of Govt Education Department

I have perused the "Veena Rahasya" or the eternality of the Veena, written by M R Ry Yedathore Subbaraya Sharma He has expounded the glory of the great Veena which is in the hands of Sri Saraswathi the Goddes of Learning basing it on the analogy of the Universe and the human body He has explained that every sound produced by the strings of the Veena and its houses is in accordance with the analogy of the Veda and the Universe He has very beautifully illustrated the Veena, as compared to the Human body He has proved that Indian Music is a Science running on parallel lines with the foundation of the Veda and the Universe In support of his interpretation he has given ample quotations from the Upanishads and the Science of Music This work is the first of its kind in India We wish that all lovers of music and seekers of truth will be much benefitted by this work Such a rare book as this must be invariably in every Education and other Libraries in order to benifit a large circle of readers to understand the greatness of Divine Mother Sri Sharadamba and of the Indian music

THE OPINION OF

HIS HOLINESS SRI YETHIRAJA SAMPATHKUMARA RAMANUJA SWAMIGAL

Melukote Yathiraja Mutt, Mysore State

श्री·

गायत्री मपि वल्लकी मसुमता देहास्थिनि शोणिकां
पर्यामृश्य धियैकयोनिभवता तस्य त्रिकस्य स्वत· ।
विज्ञाय श्रुतिमन्त्रयोगभरताचार्यागमप्रक्रिया ।
पिण्डीकृत्य निदर्शनै र्व्यवृणुत श्रीसुब्बराय कृती· ॥

English Translation

The learned Sri Subbaraya Sharma has in his book Sri Sharadamba Mahima (Veenarahasya) has very clearly explained with apt illustrations called out from the Vedas, Sasthras, Vupanishaths and the Bhartha Sasthra, the fundamental unity that exists in the Trinity namely Gayathri Veena and the Vertibral column of the human body

श्री

श्रुतिस्मृत्यादिप्रमाणाविरोधेन परदेवतापरमानुग्रहमात्रसस्फुरितसद्युक्ति निच्चयेन श्रीमता यडतोरे सुब्बरायशर्मणा विरचित सन्ध्यातत्वार्था श्रीसरस्वती महिमा (वीणारहस्य) नामकोऽग्र ग्रन्थ सम्य ग्व्यलोकि । अत्र अनेकदुरवगाहा विषया

प्रतिपादिता । किचा अस्मिन् ग्रन्थे वाणीपाणिस्थवीणद्राण्ड गायत्रीसमतया श्लाघ्यतया निरूपित । अपि च शास्त्रानुसारेण वेदापौरुषेयत्वं सम्यक् निरूपितम् । एतद्ग्रन्थकर्तुरेतादृशग्रन्थरचनाशक्ति देवतानुग्रहबलादेव सञ्जाता नान्यथेति मन्यामहे । अय ग्रन्थ सकलजनाना आनन्ददायको वर्तत इति दृढ मावेदयाम ।

विरूपाक्षशास्त्री,
महाविद्वान् महामहोपाध्याय,
विद्यानिधि, विद्यावाचस्पति,
महीशूर सस्कृत महापाठशाला,
अद्वैतवेदान्त प्रधानाध्यापक
महाराजास्थान धर्माधिकारी.

Sri Sandhya Thathwartha, Sri Saraswathi Mahima (Veenarahasya) written by Sri Yedathore Subbaraya Sharma strictly in accordance with the principles laid down in the Vedas and the Sasthras and in terms inspired by the benign grace of the Divine Mother has beenp erused by me in detail Many complicated topics have been dealt with here Besides the Veena decorating the hands of Sri Sharada Devi has been beautifully described as equal to the Sri Gayathri hymn The sanctity and the superhuman quality of the Vedas have been well-established in the book We consider that the writing of such a book by the author is purely by Divine Grace We are sure that the book will delight all people

Virupaksha Sasthri

Mahavidwan Mahamahopadhyaya Vidyanidhi Vidya Vachaspathi, Professor of Adavitha Vedantha Sanskrit College Mysore and Maharaja's Palace Dharmadhikari

THE GREATNESS OF DEVI SRI SARADAMBA

(The eternality of the Veda and the Veena)

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The author and the Press deeply regret for the mistakes and request the readers to kindly read the correct words and take the essence of the work to their heart

The Greatness of Devi Sri Sharadamba

THE ETERNALITY OF THE VEDA (KNOWLEDGE) AND THE VEENA (SOUND)

MANGALA SLOKA

चैतन्य सर्वभूताना निर्वृतिर्जगदात्मनाम् ।
नादब्रह्म तदानन्द अद्वितीयमुपास्महे ॥

We pay our homage to that Secondless Supreme 'Om' which spreads itself out as the subtle sound-filled Universe, which sustains this Universe as its Life of lives and which is of the very essence of infinite Blessedness !

अकचतटप याद्यैस्सप्तभिर्वर्णवर्गैः ।
विरचितमुखबाहुपादहृत्कुक्षि मध्या ॥
सकलजगदधीशा शाश्वताविश्वयोनिः ।
वितरतु परिशुद्धि चेतस शारदावः ॥

("Prapanchasara" of Sri Shankaracharya)

May Devi Sharada whose limbs divine are garlanded with the eternal seven-hued primal letters commencing with 'A' and ending with 'Ksha', who is the Sole Mistress of all creation, who is everlasting and who is the sole Reality behind Manifestation, elevate and exalt my intellect !

INTRODUCTORY

We run across in these days many a divided opinion on the Vedas It would appear that the Vedas took their rise about four or five thousand years ago, that the Rig and the Yajur Vedas are of different periods, that there is nothing superhuman about them, and that every one in the world is competent to recite and understand them

To clear these doubts about the Vedas, it is logically essential that what we compare them with, is in its status on a par with them, and of equal supernatural import We may here state once for all that there is nothing of human origin with which we can compare the Vedas Sri Gayathri Devi is the source of the Vedas and their impelling spirit is Sri Sharada whose age-old description of Her person as limned for us either on metal, rock or canvas, ought to furnish us with a clue We have to dive deep into the occult spiritual meaning of Her diverse ornaments such as the Veena She holds in Her hands, the Book and the Rosary (Akshara Malika) whose beads are so many symbols of alphabetic power The lofty hymns which expatiate on these adornments of Her person contain in them the secret which we must seek These insignia of adornment are in nowise detached factors put in at random —they are closely interwoven with each other, and in their final import their relevancy to the unique spiritual supremacy of Sri Sharada stands out clear We have adopted here therefore the close parallalism that exists between the great Veena which the Devi uses and the occult meaning of the Gayathri Manthra as our illustration of the profound supersensual import which the Vedas contain within their framework of sounds

None must harbour the idea that because the Veena held in the hands on the Devi is similar to that used by us mortals the two stand on same level. This is delusion. The Veena which we use does not owe its format to our own unaided ingenuity. It stands on the other hand as a symbol of intrinsic divinity of the subtlest and most exalted kind. We of this world sport a hundred different instruments to accompany or else to reproduce our singing. Among all these the Veena stands unique. Its format or assemblage of parts closely follows the morphology of the manifested Universe. The microcosmic build of an organised human frame is exactly modelled on the pattern of the Veena. We have given more than one diagram in this book to prove this assertion of ours. The music born of Sri Sharada's Veena is the veriest ultra cosmic symphony out of which the Vedas (i e, knowledge itself) have sprung. She, the Supreme Mother, subtly integrates the primal functions of creation, preservation and involution into the primordial causal 'Om' and it is this 'Om' that spreads its sub-tonal buzz from out of Her Veena. All manifested activity of the Cosmos is like unto a babe being rocked on the waves of the music of the spheres issuing out of this Veena.

We now come to the Book that is held in one of Her hands. The books with which we mortals are familar, contain in them knowledge of a multitude of things. What mysteries lie hid in the Book which shines in the Devi's hands? What else but the mystery of mysteries of creation, maintenance and reintegration of the appearance of things moving and things still—of life and non-life—of macrocosm and the microosm—of omniscience in short, all-embracing knowledge styled the Veda! The Rosary

which the Mother sports in another hand of Hers is the summium of the letters expressive of the creative shakthi of the primal sound, in other words the varna-mala or rosary is the symbol of primal sound-energy The Book is the cormucopia of wisdom The resultant from a fusion of *Shabda* and *Jnana*, of the seedal 'Om' and its definition, is the Veena The three (Veena, Rosary and the Book) together constitute the Veda It thus becomes plain why we stated at first that we are going to explicate the parallelism that exists between Sri Sharada Devi's Veena and the esoteric of the Gayathri, and how this parallelism helps to make us understand the inmost reality of what we term the Vedas The diolectic that we thus build up would throw light not only on the secret of the Vedic topics, but also on the incomparable spiritual majesty of the Great Mother, and would lead us step by step into Her worship and meditation and the ultimate immersion of our egos in the nectarine sea of perfect undestanding through Her infinite grace

Sri Gayathri, Savithri, Saraswathi and Lakshmi are no separate powers Parasakthi or the transcendent power (the same as Sri Gayathri Devi) canalises its creative energy, one channel carrying along with it the original sound-manifestation under the cognomen, Saraswathi, anotqer, the irradiation of intellection as Savithri while a third, the deep glow of perfect success in all individual endeavour as Sri Mahalaxmi It is because of this most mystic truth that the Vedas themselves declare that the Veena in the hands of Sri Sharada Devi staneds for the great and exalted spirit of Sri Mahalaxmi –

ब्राह्मणौ वीणागाथिनौ गायत । श्रियावा एतद्रूपम् ।
यद्वीणा श्रियमेवास्मिन् तद्धत । यदाखलुवै पुरुष
श्रियमश्नुते वीणास्मै वाद्यते ।

(Yajurveda Brahmana—3–9–14)

It follows therefore that Sri Sharada and Sri Mahalaxmi are but functional aspects of one and the same Supreme Power The glow of deep-seated trust and contentment or spiritual optimum is of the essence of permanent bliss Sorrow and mistrust enervate and do not exalt Trustful, abiding joy accummulates occult potency in one On the sensual plane, men of worldly competence feel perfectly at ease in their minds, and their joy often finds vent in enjoyment of secular harmony Those that are engagaged in contemplating the divine reality behind phenomenal glow also with pleasure, though the nature of this pleasure is different, for it springs out of an eternal source Joy is of the essence of the Absolute And Sri Laxmi therefore is of the essence of this same Absolute It is from Ananda or "Unmixed Bliss" that states or stresses known as creation preservation and integration arise The joy or bliss of creation is well known to all in its sexual aspects It is out of enthusiasm based on this joy that activity in manifestation proceeds The sublimation of this joy and this enthusiam leads to complete absorption into the infinite, and this is Laya or reintegration Many a Sruthivakya supports us in this statement of ours Now it becomes clear how the Veena in the handsof Sri Sharada Devi stands *First* for the three functions of manifestation arising out of the primeval

Sabda or sound and *secondly* for the same functions arising out of *Ananda* or ultimate static restfulness which is the acme of cosmic endeavour The oneness between the Mystic Reality known as Sri Laxmi and the Veena in Devi Sharda's hand thus becomes fully demonstrated There remains now the equation of Sri Savithri Devi with the Veena Sri Savithri is Absolute Self-illumination It energises the aspects of creation maintenance and destruction and at the very end remains the Self-Radient Absolute as before It follows therefore that all the limbs of the syllogism are complete and the resultant *Siddhantha* is the perfect oneness of these three Mother Powers with the transcendent Sri Gayathri !

We again refer to the postulate of ours that to understand the deepest mysteries of the Vedas we have to explore the inmost recesses of the secret of Sri Sharada Devi To aid us in our task we proceed to expatiate on the similarity of the microcosmic human form to the Devi's Veena The answers to questions like 'Who am I?', 'How came I to be created?' 'What are the powers of this body of mine?' 'What and where stands my goal?' and 'In what way I that am perishable stand connected with the higher category of Gods and Angels?', —answers to these rock bottom queries land us into the region of Vedic exegesis and aid us a great deal in arriving at the truth In our deliberate attempt to dilate on the identity of the mystic Veena and the human frame, and on the parallelism that runs between this and the esoteric significance of the episodes in the Ramayana, the axiom we seek to establish will find its certainty We shall also

establish that the seemingly individualised soul is of the essence of the Vedas

PART I

PARALLELISM BETWEEN THE FOUR MAIN STRING OF THE VEENA AND THE FOUR VEDAS

वाणी जितशुकवाणीमणिकुलवेणी भवाम्बुधिद्रोणीम् ।
वीणाशुकशिशु पाणि नतसुररमणी नमामि गार्वीणीम् ॥

There are four and twenty apartments in the Veena Of strings, there are four on top and three on one side as subsidiaries The four upper ones stand for pure Sathva-guna The minor three stand for mixed-sathwa, rajas and thamo gunas respectively Pure sathwa is a compound of Jnana Sakthi (Knowledge Power), Kriya Sakthi (Activity Power) and Ichcha Sakthi (Desire Power) , the four main strings conjointly posses these three attributes in poise The first *Sarani* embodies the power of knowledge which is the constituent in the pure sathwa and symbolises the Rig Veda , the second embodies the second attribute Kriga or activity and symbolises the Yajur Veda , the third embodies the third attribute Ichcha and symbolises the Sama Veda , the fourth string embodies the Anuvarthi or spilling over of Ichcha the will, and symbolises the Atharva Veda

It is important to note that all the four strings of the top-layer represent pure Sathwaguna , in other words, the

status of balanced self sufficiency Maya or illusion according to the Vedantha has for its texture the strands of the thre gunas When the Sathwa strand dominates in the fabric, this fabric of Maya is termed Suddha Sathwa Pradhana Maya or Illusion at its least density When on the other hand diluted sathwa rajas and thamo guna predominate the Illusion is termed Malini Maya' or the state in which manifestation is at its grosstest The first four strings represent therefore Suddha Prakrithi' or potential manifestation which necessarily is very subtle and occult, and the other strings Vikruthi or active manifestation or gross materialisation

It follows then that the first set symbolises the *Para* Supreme aspect and the second set the *Apara* or phenomenal aspect The first is luminous (Vidya) and the second dense (Avidva) I cite below a few authorities to prove that the Jnana Kriya and Ichcha Saktis are of the very essence of pure sathwa and so are spiritual as opposed to secular —

1 *Seethopanishad* —

सा देवी त्रिविधाभवति शक्त्यात्मना ।

इच्छाशक्ति क्रियाशक्ति स्साक्षाच्छक्तिरिति ॥

2 *Yoga Choodamanyupanishad* —

क्रिया इच्छा तथाज्ञान ब्राह्मी रौद्री च वैष्णवी ॥

3 *Akshamalikopanishad* —

सर्वविद्यात्मिके सर्वशक्त्यात्मिके सर्वदेवात्मिके ॥



1	2	3	4	5	6	7	8	9	10	11	12	13	14
Ri	Ri	Ri	Ga	Ma	Ma	Pa	Dha	Dha	Dha	Ni	Sa	Ri	R
	Ga	Ga	An		Pra			Ni	Ni	*			G
Sa	Vi	Thu-hu	Va	Rē	Ni	Yam	Bha	Rgah	De	Va	Sya	Dhee	Ma
SRISHTI (CREATION)			VYĀPĀRA (PRESERVATION)										
MANDRA (LOW)								MADHYAMA (MED					
AVARŌHANA (DIMINUENDO)													

VEENA GAYATRI AND

15	16	17	18	19	20	21	22	23	24
Ri	Ga	Ma	Ma	Pa	Dha	Dha	Dha	Ni	Sa
Ga	An		Pra			Ni	Ni	*	
Hi	Dhi	Yo	Yo	Nah-a	Pra	Chō	Da	Yath	Tha-th

* KAKALI

LAYA (LIBERATION)

DIUM) | THĀRA (HIGH)

ĀRŌHANA (CRESCENDO)

S L SARMA

VEDA COMPARED

4 *Bhavanopanisnad* —

कुण्डलिनी ज्ञानशक्ति गुहम् ।
इच्छाशक्तिर्महात्रिपुरसुन्दरी क्रियाशक्ति पीठम् ॥

5 *Kalidasa in his Lagu Sthuthi* —

देवानां त्रितय त्रयी हुतभुजा शक्तित्रय त्रिस्वरा ॥

That knowledge action and will constitute the very soul of the Vedas is borne out by the fact that the three functional aspects of the Supreme, viz, Brahma Vishnu and Siva, assimilate among them the virtue or virya of the four Vedas Rig Yajur, Sama and Atharvana The processes of phenomenal manifestation depend on the close interplay of the gunas Similarly what we call a Veena is only possible with the co-operation of the two sets of strings tonal and metrical The three primal gunas assert themselves generally in combination but sometimes with individual initiative also Closely similar are the activities of the Veena strings—generally both sets being worked at one-and the same time, but occasionally each set contributing singly to one's entertainment It is well to note that the four main strings stand for the subtle, unmanifest creative energy of the one only Real It is only the necessity of tonal distinction that divides what is one vehicle of sound into four Similarly, the Veda divides itself into four under the stress of functional need Just as the oo-operation of both the sets of strings of Veena are essential for convaeing definition in harmony, the Vedas also need definition for conveying instruction, and this they effect with the aid of the *Vikrithis* (manifest reals)

such as *Pada*, *Krama*, *Jata* and *Ghana* The Lord has stated in the Githa "Thraigunya vishaya Vedaha" meaning that the Vedas are but a composite of the three gunas whose warp and woof form the texture of manifesation in all its three aspects af creation, preservation and re-integration

We have already stated that the four main strings of the Veena stand for the four Vedas with their intrinsic power of knowledge, action and desire, In this combination, the Rigveda stands for *Jnana* or knowledge Conscious grasp or aliveness of intellection is necessary to first understand things This Veda instructs one to seize with his intellect the innate reality of the deities to whom one should sacrifice According to the rules of word-formation the term 'Rig' is analysed as 'Ruchyanthe sthugantha deva anayethi Rik', the purpose of this Veda is to reveal to our understanding the esoteric nature of the several divine powers to whom our worship is due Clear intellection is essential for this function In the thirty-sixth adhyaya of Yajus, the Manthra states ' Richam Vacham Prapadye"— meaning that the seer takes the aid of his *Vani* (speech) to worship at the feet of the Rigveda in other words he perceives through his vocal praise the occult secret of the powers he prays to This is purely a function of one s understanding or *Buddhi*, and so it is we maintain that the Rigveda stands for pure knowledge

Yajurveda's function is to determine the forms of recitation and of sacrifice (Japa Homa and so on) ordained for us Since Japa Homa and the rest are particular kinds of activity, this Veda is of the essence of Kriya-sakthi or the power of works The sacred text runs

as Ijjyathe anenethi Yajuhu-yaja deva puja sangathi karana daneshu —meaning that is Yajurveda which lays down the lines on which one should conduct the ordained rites for earning the favour of heavenly powers Further, there is the dedication in the 36th chapter of this Veda in the words Mano yajuhu prapady '—meaning that with his mental power at its highest he surrenders himself to the saving power of the Yajurveda Mind is at the back of every human act, and it is this mind that impels a devotee eager to propitiate the gods to engage himself in the due performance of ordained rites Hence the Yajurveda is of the estence of Kriyasakthi

The Sama Veda is concerned with a devotee approaching the chief immortals in a mood of self-respecting submissiveness and loving approximation to their innate splendour through the agency of sweet-toned adulation The word ' Sama in itself means speech brimming with love, as is evident from the analysis " Santhve santhwaha (priya kramam) Besides, a saying in Yajus runs "Saman pranam prapadye '—meaning " I surrender my whole self to Samaveda with all my vital being ' It is a fact that one's prana is subject to his *Athma* or soul A saying in the Atharvasikha states Pranan sarvan paramathmani pranamayathithyeth ismath Pranavaha —meaning that *prana* (individualised unit of consciousness) integrates itself into the Oversoul through means of pranama or humble self surrender The literal significance of *Sama*, therefore, lies in one s approach to and final absorption in the essence of the Lords of sacrifies to whom one prays with utmost self-conscious love and devotion Desire for absorption into the esssence of these deities because of

one's intense love for them, is the feeling uppermost in on's mind when reciting the *Samqns* , hence, this Veda is of the spirit of *Ichcha* or loging

The fourth and last Veda—the Atharvana, has for its function the rounding up of the purposes of the other three Vedas, and to effect this, it guards and perfects one's multifarious learning, and keeps itself in close touch with its three august compeers In consonance with the Niruktha derivation " Tharvathischarathi karma thath-prathishedhaha ' , the Atharvana Veda s chief function is to do away with all hasiness, doubt or obscurity This is the reason why this Veda is termed the Atharvana To enforce this rendering of ours there occurs a definition of Atharvana to the effect " Atha loka mangalaya arvathe prasthuyathe ithi yath sa atharvaha–kaimani anip sakham–dwadithwath Pararupam Atharvanaha sivaha ' The sense of this is that, that is Atharvanavedo which bestows prosperity on a devotee in keeping with the inflexible will-power he exhibits The particle *Atha* means auspiciousness Since success or prosperity is the fruit of a steady will, it is closely affiliated with *Ichcha* sakthi, and thus comes to be known as Atharvanaveda Or we may take it that the pursuit of this Veda confers success on onc's efforts to duly follow the dictates of the other threc Vedas, and hence is termed Athrvanaveda Scriptual texts like the one cited below strengthen our interpretation —

ऋग्वेदेन होताशंसति । यजुर्वेदेन अध्वर्युर्यजति ।

सामवेदेनोद्गाता । सर्वैर्ब्रह्म ॥

The purport of this Rik is that four among the Ruthwiks that assist at a yajnya or homa are leading figures he who prays and invokes the deities is called '*Hothru*', he who performs the rituals ordained by the Yajus is called *Adhvaryu*, the priest that chants the identity that exists between the worshipper and the deity is known as *Udgathru* and lastly, he who oversees the correct performance of their several duties by the other three and brings about auspicious fruition to the longing of the Kartha is known as Brahma, as by his allround merit he causes success to crown sacrifices He who undertakes this high status of Brahma personifies the spirit of the Atharvanaveda and stands for it The *Hothru*, the *Adhvaryu*, the *Udgathru* and the ***Brahma***, each in his turn represents the spiritual core of the Veda for which he stands The one indivisible Veda branches into four incarnates in pursuance of the differing functions of Jnana, Kriya and Ichcha, with the determination-overflow of the last There are certain Manthras common to all the Vedas, but in effect each in its context is distinct from the other, the disinction depending on the variation in *Swara* (musical air) and emphasis This Swara variation affects profoundly the sense and scope of the words also, though philologically they are the same in all the four Vedas Proficients in Vedic lore perceive a difference in power-range also following the above distinction

It has been already stated that the four main strings of the Veena symbolise the four Vedas The name of each string is synonymous with the spirit of each Veda The first string " Sarani " stands for the Rigveda The root '*Sru*' means sprouting, defining, and the Rigveda

has for its chief function, the clear definition of the essential status of each divinty in the pantheon Hence, Sarani has to be eqated with the Rigveda The Yajurveda has its counterpart in the second string known as "Panchama" This word has for its root *Pachi* which means spreading-out or exfoliation Since action results form a resolve in the mind to obtain a certain effect, each act may be said to be a drawing-out of an abstract conception, and this is the reason for the second string being termed Panchama We know that the Yajurveda treats mainly of sacrifices and other such rituals, and so it is a scripture of action The second string therefore is aptly termed ' Panchama", for it draws out in a definite shape the conceptual tonal suggestion of the first string

The string that lies next to " Panchama" is termed "Mandra" Rules of word-formation tell us that this term is derived as follows —

> " Mandathe shanaih nissaratheethi mandraha (madisthuthi moda mada swapna kanthi gathishu)'

That which is spoken softly with self-possession is "Mandra" The chanting of Sama Riks marches along lines of slow and stately dignity, hence, the ' Mandra" wire stands for the Sama Veda

We now come the fourth main string which is known as "Ammandra" That which lends safe support to another is termed "Anumandra" The function of Atharvana Veda is just to conserve and safeguard the fruits of devotion of a votary of the other three Vedas,

and it is but natural therefore that the ' Anumandra " wire stands for this last of the for Vedas

It is important to note that the nomenclature of the Veena chord is based the tonal nature of the strings, and not their metallic calibre Similarly, the greatness of the Vedas mainly depends on the subtle occult vibrations which the pronouncement in a particular mode set up in a worshipper's soul and not on the bare words which compose the manthras A great deal of of the melody issuing out of one's play on the Veena is indebted to the sounds given out by the first two chords in the main This excess of emphasis laid on these strings invest them with a dominant importance Similarly, among the four Vedas, the Rig and the Yajur Vedas have naturally secured the foremost status Even today we find in Aryavartha more of Vedic proficients and followers of these two Vedas, than of the other two The reason is not far to seek Understanding, (Jnana) and action (Kriya) based on such understanding, play almost an elclusive part in human affairs It is no wonder therefore that the Rig and Yajur Vedas enjoy greater vogue and popularity In essence, all the Vedas are of equal importance The four-faced Sruthi can well be compared to the four-phased ends of human life *Dharma*, *Artha*, *Kama* and *Moksha*

Dharma (definition of divine forces)	Rig Veda
Artha (willed activity)	Yajur Veda
Kama (loving fellowship)	Sama Veda
Moksha (fruition, realisation)	Atharvana Veda

We thus see that the four Vedas embody the four-phased goal of mortal eudeavour

We have hitherto been dealing with the analogy between the Vedas and the four main strings of the Veena We now take up for consideration the four and twenty chambers into which the body of the Veena is sub divided Naturally these divisions are based on Swara " modulation and control and not on any mechanistic calculation Strict rules of acoustics govern the groupings of these 24 mansions in desired batches for forming a tonal-unit There is thus deliberation in any particular grouping we may adopt No tonal peduliarity of any one group resembles another , each has its own singularity This becomes plain when the particular strain of a main chord is struck off in conjunction with the fingering of a chosen group-mansion A eertain modulation ensues, which for purposes of the art we may assign in permanence to that group It now remains for us to find out what these individual modulations are

It is a great truth that just as harmonies arise, reign for a while and then fade away, the macrocosmic manifestation also has its rise, reign and disappearance The four and twenty houses therefore of the Veena represent the twenty-four letters of the sacred Gayathri (Thath Savithur Varemiayam Bhargo Devasya Dheemahi Dhiyo yo naha Prachodayath), which together stand for cosmic creation, preservation and re-integration This manthra is divisible into "thath, savituhu, varemiayam, bhargah, devasya, dheemahi, dhaya, yah, nah, and prachodayath" The spirtual import of these analysed particles conforms to the chambers groupings of the Veena as shown in the illustration of the instrument The whole Gayathri being but a mystic formula for the cosmic processes of origin, maintenance

and final integration into the Supreme, the division groupings followed in the Veena naturally follow the presentation of these three eternal processes To reiterate, we may briefly conclude that the four main strings which symbolise the four Vedas, act and react on the four and twenty mansions corresponding to the twenty-four letters of the mystic Gayathri in a manner to show off Srishti (Creation), Sthithi (Preservation) and Laya (Re integration)

We have been engaged till now on the origin and construction of the Veena and its representative character in reference to the four Vedas Let us now proceed to understand the similitude that exists between the spiritual effects flowing from the Veda-poetics and the occult vibrations caused in ourselves by the four and twenty Veena mansions

To understand aright the effects of Vedic poetics we have first to study the origin ot the Vedas, Let the readers refer to the place where " Thath " the very first syllable of the Sri Gayathri is placed in the illustration In Vedic terminology ' Thath ' connotes the transcendent real This unmanifest one manifests itself at the very beginning of things as the undefined ' Om ' This sound-manifestation is totally unlike that which we mortals are familiar with, either vocally or instrumentally Phenomenal sound of any kind whatever is the result of collision , uncaused sound is unimaginable When we listen to a sound assailing our tympanum, we may be sure the cause is to be

brought in one or the other of the five primary elements mutually interacting. This element-caused sound is known in our metaphysics as Ahatha'. The exact antithesis of this is the "Anahatha", that is the cosmic buzz due to no finite or imaginable cause. In consonance with the scriptural sayings

1 Sadeva saumyedamagra aseeth ekameva adwitheeyam

2 Athmava idameka evagra seeth

there existed the Absolute Unmanifest alone before creation. An uncaused, inexplicable brimming over of this absolute is the anahatha aspect of it. This anahatha aspect contained within it, the super-subtle tendency of the trigunas *Sathwa*, *Rajas* and *Thamas*, there is open manifestation till this stage. In course of time, the mysterious purposes of Iswara bring forth for creation's phenomenal ends a division of the gunaic tendency on the lines pointed out above. Thus from the absolute, unknownable ever-existent before creation, there issues forth the undefined cosmic Omkara

The question may arise how out of infinite quiescence anything in the nature of sound—whether subtle or gross can arise. We meet the query as follows —

From absolute quiescence no sonance can arise, nor from absolute void any substance. Something can proceed only out of something and not from nothing in spite of what the Buddhists maintain to the contrary. Before creation there existed the Absolute alone, even as a seed

which contains within it the potentiality of future expansion into a tree Just as the material seed sprouts spontaneously into a tree with all its characteristics, the transcendent seed sprouted in the very beginning as Omkara also spontaneously A material seed stands in need of several accessories such as soil, water, air and so on, the Parabrahmic seed contains within itself all the accessories needed for manifestation The very term 'Absolute' denotes possession of every thing necessary It is the causeless first cause, and so stands in need of nothing to express itself It is the cause, and it is the effect It is quite beyond our subtlest power of understanding to ascertain how, from that which is infinite anything finite could come The root-sprout of creation is a mystery which in the very nature of our mental make-up is beyond our ken It is logical therefore to conclude that the rise of the Omkara sonance is spontaneous, and as such it is fittingly termed the 'Anahathanada" or uncaused sound

Supreme importance is attached in the Vedas to the particles '*Thath*' '*Sath*' and *Chith* because these roots are applicable to and indicative of the transcedent real In all the three, the concluding '*th*' which is a half-letter is conative of the power of the supreme known as *Parasakthi* or transcendent power The power both to expand and to re integrate inheres in this Parasakthi Leave out this key stone '*th*' there are no substantive '*thati*', '*sath*' and '*chith*' and consequently no basic terms meaning 'That (thath), self-existent (sath), consciousness (chith)" It now becomes clear how both Parasakthi and Parabrahman are absolutely one and the

same One's head is a part of one's body, and not an external adjunct that may be dispensed with at one's will It is illogical and untrue therefore to state that power which is the Supreme, as illustrated by the position of '*th*' the half-letter, is an adjunct to that Supreme ! Besides this, how is it possible for any part to exist outside the whole ? Just as '*thath*' '*sath*' and *chith*' have certain meanings attached to them, each and every letter has its own meaning In each letter God and His Power exist inextricably fused together It is utterly impossible to extricate each from the other It is because of this indivisible union existing in each letter that it if termed Akshara' or that which never dwindles Therefore, only one real substance exists In short, the Transcendent Seed containing all power in it issues forth as the primordial Omkara, and it then unfolds cosmic phenomena through its agency in other words, here is the very origin of the four Vedas

We cite below several scriptural authorities to support the statements made in the eourse of this chapter sach as

1 that the occult power residing in the supernal ichcha (will) Jnana (understanding) and Kriya (action) is cognate with the power that actuates the four Vedas ,

2 that the Vedas have sprung from the primordinl Omkara , and

3, that the effects flowing from the Veena held in the hands of Sri Sharada permeate the Vedic hymns throughout

Authorities —

Sitopanishad—

ओंकारात्परतोराम वैखानस पर्वतस्तत्पर्वते । कर्मज्ञान मयीभिर्बहुशाखा भवति । तत्त्रयीमय सर्वार्थं दर्शनम् । ऋग्यजुस्साम रूपत्वात्त्रयीति परिकीर्तिता ॥ कार्यसिद्धेन चतुर्था परिकीर्तिता । ऋचोयजूषि सामान्यथर्वांगिरसस्तथा ॥ जतुर्होतृ प्रधानत्वाल्लिगादि त्रितयत्रयी । अथर्वांगिरस रूप सामऋग्यजुरात्मक ॥

In addition, we cite the following —

1 *Mhopanishath*

सप्रणवा व्याहृतयः । ऋग्यजुस्सामाथर्वांगिरस सर्वाणि छदासि तान्यगे समाश्रितानि ।

2 *Ramathapriyopanishath*

"नमो वेदादिरूपाय ओंकाराय नामो नम ।"

3 *Dhyanabindopanishath*

ओंकार प्रभवा वेदा ओंकार प्रभवास्स्वरा । ओंकार प्रभव सर्व त्रैलोक्य सचराचरम् ।

4 *Kalidasa's Laghu Sthuthi*

शब्दाना जननित्वमत्रभुवने वाग्वादिनीत्युच्यते ॥

5 *Saraswathi Rahasyopanishath*

व्यक्ताव्यक्तगिरस्सर्वे वेदाद्याव्याहरतियाम्
सर्वकाम दुघोधेनुस्सामापातु सरस्वती ॥

6 *Sri Shankara's Devi Navaratna Malika i*

आगमप्रणव पीठिका ममलवर्णमगळशरीरिणीम् ।
आगमावयव शोभिनी मखिलवेदसारकृत शेखरीम् ॥
मूलमंत्र मुखमण्डला मुदितनादबिन्दु नवयौवनाम् ।
मातृका त्रिपुरसुन्दरी मनसि भावयामि परदेवताम् ॥

' I meditate on that trans phenomenal Supreme Power Sri Thripurasundari whose seat is the Pranava closely knit with the Vedas whose frame is pure and bleassed whose limbs are the Vedas themselves whose crown is the inmost soul of the Vedas, whose face irradiates the spirit of the Supreme, itself of the essence of the root manthra Thathsath and who contains in Herself the Vada and the Bindu crystallised out of her transcendence as the Absolute Reality proved by Her being " Thathsath "

As detailed above, the transcendent power, no sooner it manifested itself as *Omkara* gave simultaneous rise to the Vedas, and through the influence of the dominant pure Sathwaguna reigning then, to the rise of the Gods like Indra The other two gunas Rajas and Thamas also gave rise to hosts of Rakshasas It has ere this been made

clear how the Vedas were infiltrated from the very beginning with the powers of understanding (Jnana) of action (Kriya) and of desire (Ichcha) which are the three constituents of Sudha-Sathwa existing in a state where Sathwa predominates In essence, both Sudha Sathwa guna and kala are the same At first when Omkara manifested itself out of the Supreme with its triune aspects of Kala, Vada and Bindu, the first aspect alone assumed dominance Therefore, this Kalaswarupa is the primal fount of the Vedas The reason for this is due to the fact that the Vedic manthras which are representations of Nada are rooted in Kala Only that manthra contacts with Kala which is uttered wtth harmonious exactitude, All the Gods Indra, Yama, Varuna, Vayu, Kubera, Isana, Gandharva and the rest owe their creation to the dominant Suddha-sathwa guna and so are beloved of the Vedas which hymn them and thus make them ever associated with them A purusha, there is, who reigns as the head of both the Gods and the Vedas He is the creational Iswara arising out of the reflected Sakthi of the transcendent in the mass of Kala or Suddha-sathwa guna He is the Lord of the Vedas It is he that assumes the functional aspects of Brahma, Vishnu and Siva in conformity with the power of knowledge (Jnana), of action (Kriya) and of will (Ichcha)

PART II

COMPARSION BETWEEN SRI GAYATHRI MANTHRA AND THE 24 MANSIONS OF THE VEENA

We have discussed in Part I the topics of Suddhasathwa guna and the Vedas, From Omkara the evolute is Kala and from Kala, Nada and Bindu, the next step is general ponderable creation and the last, active, self conscious existence In dissolution, all these go back to the original Omkara Let us now proceed to make plain the similitude that exists between the strings of the Veena and the 24 divisions of its trunk for describing Swara (tonal variants) witb the words of Gayathri manthra and their esoteric meaning

The Prakrithi and Vikruthi aspects of Swaras

(Distinctions in Swaras)

Prakrithi	*Vikruthi*
Sa—Shadja	
Ri—Shuddha Rishabhi	Chathussruthi Ristabha and Shatchruthi Rishabha
Ga—Shuddhs Gandhara	Sadharana Gandhara and Anthara Gandhara
Ma—Shuddha Madhyuma	Prathi Madhyama
Pa—Panchama	
Dha—Shuddha Dhaivatha	Chathussruthi Dhaivatha and Shatchruthi Dhaivatha
Ni—Shuddha Nishada	Kaisiki Nishada and Kakali Nishada

'Thath' is the first word in Gayathri In the illustration of the Veena, we show 'thath' in the last mansion, i e the *thara* division of octaves (Sthayi) shown at the head We have already explained that 'thath' stands for the Supreme Brahma The reasons why we have placed 'thath' in the 24th mansion is this —In involution of the cosmos the last category that persists is Parabrahma Similarly, man who during his phenomenal life is engaged in finite activities attains complete absorption into the infinite when he attaine Mukthi (Salvation) So it is natural for the Veena to possess thath' at its very end Besides, that which is the end from one point is the beginning from another end vice-versa. In other words, the transcendent is the sole reality existing whether at the very beginning or at the very end Therefore, since there is no distinction between that which is first and that which is last, '*Thath*' in the Veena always precedes and originates the sense 'Savithuhu' in spite of its seemingly final location The root meanings of Thara in Thara Sthayi (lowest octave) such as "Thamo nasayatheethi tharaha" and "Tharayatheethi Tharaha" indicate clearly that what befalls the hnman soul after all its coverings of illusion are removed, is absorption into the the Infinite or Parabrahman synonymous with '*Thath*', It is quite in keeping with this Thathwa (truth) that '*Thath*' should occupy the last mansion in the last octave division of the Veena

We see that the mode 'Sa' out of the basic seven modes, is placed in the mansion presided over by 'thath' This 'Sa' never shades off into any vikruthi scale, that is, this Swara is termed fundamental (prakruthi) in the science of music, for it never undergoes vikara or change

in scales or shades It therefore typifies Supreme Power The above science also tells us that this Swara is termed Shadja because it both precedes and closes the other six modes Ri, Ga, Ma, Pa, Dha, Ni The Saptha-mathrikas or the seven regulating Mother-Powers are the inspiriting deities for these seven Swaras The Mother-Power engendering 'Sa the root-swara is known as "Brahmi'., in other-words Parasakthi Herself who is none other than Sri Sarada Devi The Sangitha Sasathra cites the following sloka boaring on this truth and thus gives us our authority —

जातस्त्वमाया षड्जस्तु रौद्रर्क्षभास्वरोदये ।
आंगीरसो ऋषिर्ब्रह्मीदेवता परिकीर्तिता ॥

It must be stated here that all the seven swaras are the seven Vyahrithis—Bhuhu, Bhuvaha, etc Vyahrithi means 'verbal expression' Among there seven mystic syllables "Sathyam" which is (metaphysically) located in the highest brain-centre, the 'Sahasrara' or the thousand-petaled lotus, and so is Parabrahman itself is in fact the Shadja Swara 'Sa' No sooner the Sarani chord is strung, the swara produced is 'Shadja' pure and simple, the same is the result whatever may be the mansion depressed while stringing Sarani, only the scale varying but not the note Does not this show clearly that the Supreme Power denoted by 'Thath' and its primary place in the Veena leads and sustains every phenomenal activity imaginable, whether musical or otherwise? The fact that both *Sa* the shadja swara and 'Thath' occupy the very last mansion in the division thara, illustrates as plain as

day, the truth that Nada gets fainter and fainter as illusions fall off till it attains its subtlest initial essence when it gets absorbed into the infinite! It is of the utmost significance therefore that both *Sa* and *Thath* are given the very last place out of the 24 mansions for after all life's activities are over the truth that finally survives is Parabrahman itself!

Savithuhu —This is the second word in Gayathri Manthra In consonance with the definition "Suyatha ithi Savitha thasya Savithuhu' (creation as effect and creation as cause) the emergence of Iswara and of the Vedas, of Gods and other immortals, of elements gross and subtle, together with objects both mobile and immobile, all such origins lie compressed within the sense of Savithuhu" Let us consider the closeness of parallel that exists between the import of 'Savithuhu" and the significance of the mansions in the Veena found in the division devoted to "Savithuhu" filled with the names of the relevant *Sruthi* and *Swaras* We have already pointed out that from the position 'Thath' fills in the figure of Veena, it symbolises the primacy of the Absolute, whether at the beginning or at the end of creation The subsequent mysteries of the rise of Omkara from the Absolute its cognomen as Kalasvarupa, its assumption of the Iswara aspect and the gradual evolution thereafter of Gods and men and the rest of the entire phenomenal cosmos—all these mysteries, we repeat, are imbedded in this term 'Savithuhu" with its main division and subdivisions devoted to the relevant Swaras found described in the picture

The first mansion out of the three that exists in the main division " Savithuhu " is occupied by the " Shuddha Rishabha Swara " which is one among the recognised seven swaras The root definition of ' Rishabha ' runs as " Rushathi gam prathi gachchatheethi Rishabhaha (Ru Gathav)", [here " Gam " means ' going asking for the manifested world and its *Vani* or power of expression' What does this signify ? It signifies that the power of the Great Mother proceeds to secret itself into the core of creation's heart after full manifestation of the entire cosmos—both macrocosmic and microcosmic—has been effected The Sruthi Vakya " Thath shrishtva thadevanu pravishath " fully bears out the above interpretation The mansion occupied by the first letter ' Sa ' in " Savithuhu ", which has for its swara " Shuddharishabha" is, therefore, of unique importance as the seat of Iswara, who is Parabrahman made manifest in His creational aspect The swara is not bare ' Rishabha " but it is " Shuddha Rishabha" ! Since 'Rishabha' according to the Amara Kosha is that which is Supreme in excellence, the use of the term " Shuddha Rishabha " conveys to us the vast importance which the mansion it occupies as acquires from its equation with the creational Iswara

The Sangitha Sasthra further strengthens the above sense in its saying " Sthrigaveeshu yatha thishtan vibhathi rishabho mahan " meaning that 'that is Rishabha which like the lordly breed-bull amidst a herd of cows shines with its harmonic excellence' From this the esoteric interpretation could well be made that the Supreme Absolute is the subtle motivating power residing in the inmost heart of manifestation (Prapancha) There is also

another dictum of the Sangitha Sastra which runs "Swaragrame samuthpanne swaroyam rishabhas thatha" meaning that this swara is termed ' Rishabha " because it exalts and elevates, more than any other swara, the heart In consonance with this, one can fully believe that the most exalted state of Iswara is one that yields the utmost spiritual bliss and is of the Kala aspect, nay, that it is the very " Unmani ' or " Pure Sivathatwa " before it evolves into the Nada and Bindu aspects Of the seven swaras, we have already stated that 'Sa' the Shadja dwells in the serene region of the Sahasrara The second swara 'Ri' the Rishabha, equated esoterically with the " Om Thapaha " of the seven Vyahrithees, hath its roots in the " Agnya Chakra " or the plexal centre situate between the eye-brows The presiding Mother Power of this Rishabha Swara is " Maheswari Sakthi ", the second of the Seven Mother-Powers There is authority for this in the Sangitha Sasthra which runs as follows —

त्रयोदश्यातु मध्याह्ने ऋषभ पुष्यऋक्षके ।
माहेश्वरी देवतास्यात् भृगुस्तस्य ऋषिर्मत ॥

That the psychic centre in the centre of the eyebrows is an exalted one and of remarkable sanctity has been asserted by many a scriptural text Thus have we tried to prove the similitude that exists between the letter 'Sa' in 'Savithuhu' and the Shuddha-Rishabha Swara

The second letter in 'Savithuhu' occupies the mansion devoted to "Shuddha Gandhara ' In this mansion, rule in unison two swaras " Shuddha Gandhara " and " Chathussruthi Rishabha" In the cell occupied by the

third letter "*Thuhu*", there rule the two other swaras the "Sadharana Gandhara" and the "Shatsruthi Rishabha" We shall here discuss the "Sadharana Gandhara" swaras —

यस्तृतीय स्स्वरश्चापि गधर्वस्सुखदोऽथवा ।
वाच गानात्मका धत्त इति गाधार उच्यते ॥

The meaning, according to the Sangitha Sastra, is that the third swara out of the seven primary ones is known symbolically as "Gandhara" because it confers prosperity on the Gandharvas, *i e*, its intrinsic spirit is that of harmony It also explicates the sense of the derivative formula "Gandharayatheethi gandharaha" Chiefly its import is that it confers pleasure on the Gandharvas, that it maintains the manifest sensory world, and that it also inspirits Vani or the power of expression This can only signify that the mansion of the second letter in "Savithuhu" stands for upholding the Vedas which are in essence nadamaya (pure spiritual sonance) and its inmost soul Iswara, the Veda Purusha, who is the creator of the manifest sensory worlds We now come to the prevalence of the 'Chathussruthi and Shatsruthi Rishabhas' in the cells occupied by the second ane third letters of 'Savithuhu' What we mean by referring to swaras coupled with sruthis is this that these sruthis are in the nature of limbs to the swaras mentioned It comes to this then that Rishabha Swara is an entity possessing six limbs (*i e* sruthis) What are these six sruthis? They are "Chandovathi, Dayavathi Ranjanee, Rathika, Roudri and Krodha",

What do we mean by sruthis? According to the formula ' Sru Sravane " or ' Prathama sravanach-chabdhaha Sruyathe hrasva mathrukaha ", a sruthi is that which in spite of its being the faintest imaginable whisper, yet contacts with the auditory sense of an individual no sooner it issues When one listens to another reverently voicing a prayer, the nature of the tone is such that the listener at once decides from its pitch that it is actuated by humility and reverence If on the other hand one utters in the identical low pitch, gay, pleasurable terms the true nature of this tone at once makes itself felt to the ears of the listener Sruthi then signifies Bhava (feeling) as a whole, whether anger, Sorrow heroism and so on Also, we are spontaneously aware of the true nature of a sound whether made by birds or by any other object no sooner such a sound contacts with our auditional nerve Any feeling or any passion first takes its rise in our inner awareness and then only does it issue forth as an expression of sound capable of being grasped by others Therefore, that alone is Sruthi which is capable of being cognised by one's auditory nerve, whether this be of his own or of another individual A distinction in the nature of a Sruthi is necessary here When one sings, he does so in some Sruthi whether it be low-pitched, high-pitched or equable in consonance with the mood of the singer This pitch variation belongs to the mechanical rules of octave (Sthayi) which govern Mandra, Madhyama and Thara, and not to the Sruthis which exist in an organised swara as its invariable limbs Moreover it is quite impossible for mortals to understand in their fullness the nature of all the Sruthis which inhere in a swara

It is the Supreme alone that is completely aware of all the shades of feeling of all the sruthis, which envisage among themselves the thousand shades of passion possible in the play and interplay of the cosmic activities of creation, maintenance and destruction! In the light of our subsequent discussion it will be evident how unfathomable are the mysteries of even the 22 Sruthis which tradition assigns to the seven swaras Now let us see what these 22 Sruthis are

Notation	*Swara*	*Sruthis*
Sa	Shadja	Theevra, Kumudvathee, Manda, Chandovathee
Ri	Rishabha	Dayavathee, Ranjanee, Rathika
Ga	Gandhara	Raudree, Krodha
Ma	Madhyama	Vajrika, Prasarinee, Preethi, Marjanee
Pa	Panchama	Kshithihee, Raktha, Sandeepinee, Alapinee
Dha	Dhaivatha	Madanthee, Rohinee Ramya
Ni	Nishada	Vgra, Kshobhinee

It is noticeable that with the exception of Shadju' all the rest of rhe swaras have their Sruthis overlaping those of the next swar till u chain of harmony is formed

connecting the outer link without a break The six sruthis governing ' Rishbha Swara ' are so many palpable limbs of Iswara Out of these six sruthis Chandovathee is ths first The word Chandovathee equates with the sonant spirit of the Vedas Since Chandovathee is the concluding sruthi of ' Shadja ' and the commencing one of 'Rishabha', it may be said Chandovathee sruthi keeps contact with both the swaras Chandovathee sruthi is the first sruthi of ' Rishabha ' because in the very beginning of creation the Supreme revealed the Vedas When wc say that Chandovathee has to be equated with the spirit of the Vedas, what we mean is just what the case is with a painter before he begins to draw a portrait he has to arrive at a mental conception of the picture he wishes to draw before he actually puts it on the canvas S milarly, all the undefinable manifold commitments concerning cosmic creation, preservation and re-integration are vividly present in the divine consciousness of the Great Mother before they are thrown out in gross manifestation This ideal divine conception is just what is meant by the spirit of the Vedas This spirit of potential conception, clear, entire and flawless, eternally present in mind of Iswari, apart from actual projection, is ealled Chandovathee for this very reason The meaning of Chandovathee runs as "Chandra sayaha astheethi Chandovathee" meaning that 'that is Chandovathee which is of the essence of all the cosmic mysteries lying treasured up in the Vedas' It is thus clear that when we refer to the Vedas we refer to the perfect conception of the Universe–to–be which reigns supreme in the Almighty Power, even as the conception of

what he should paint has already taken hold of the intellectual powers of the mundane artist The conceptual Veda therefore is the archetype of the manifested cosmos

The book held in the hand of Sri Sarada Devi is only this archetypal creational conception or idea Her veena is only the effected picture of the treasured divine idea When it is stated that Chandovathee sruthi is a limb of Shadja-swara, it means that Chandovathee is nought else but the Absolute '*Thath*' in other words, that we arrive at the equation Veda Supreme Sakthi We have seen that there are several sruthis for every swara Among all these we must note that the governing sruthi is only one for each swara Chandovathee is the principal sruthi for Shadja-swara, and for the Rishabha the primal sruthi is Rathika Since Chandovathee is the prime sruthi for Shadja, it can safely be asserted that the Veda is truely Parabrahmaswarupa Just as the mentally-conceived images of a painter are first in conception and only secondary in being presented on the canvas, similarly the work of creation to its minutest detail, first arises as an unseen whole (Avyaktha) in the divine conception and manifested expression (vyaktha) is only a secondary process This Avyaktha stage of the Veda is Parabrahmic identity pure and simple When the Vedas evolve from the Avyaktha into the Vyaktha or evolutionary stage, Iswara stands out as Vedapurshu or as the Upholder of the Vedas in accordance with the saying in the sruthi "Sarva Veda-mayam Sivam", As Iswara only upholds that which had already been conceived by the Transcedent, it may be stated even He is not the author of the Vedas ! The tree exists unseen in the seed, and only manifests

itself to our sight after evolution, and then is known as a tree Similarly, the Vedas in their primordial conception are indistinguishable from the Absolute, and emerge into form only at the time of creation Quite in keeping with this, the Sangitha Sastra states that Chandovathee before it is drawn into service by Rishabha is to be termed Achyutha (unevolved) and Chyutha (evolved) after it has so been pressed into service The state of Achyutha is the Parabrahmic state when no distinction of any kind can be perceived This truth is elucidated later on in this chapter with relevant citations

What do we mean by Chandas? That which lays down clear inviolable rules for the due fixture of metre, letter, and letter-groupings (syllabification) that should go into a line of verse is termed Chandas Moreover, Chandas also signifies phonetically symmetry, self content-ment and self-sufficiency (Alankara, Ahlada and Swathan-thra) There exist six and twenty varieties of Chandas, such as Uktha, Gayathri, Bruhathi and so on This theme of the Chandas is a vast one and requires to be compared elaborately with the occult processes of cosmic evolution One will have to explain the mysteries governing the manifestation of the Universe such as the number of macrocosmic planes that have to come into being, their spatial limits with reference to each plane, the symmetry, self-content and self-sufficiency of every sphere All these questions will have to be gone into in detail The majestic conception of these great mysteries can only be grasped in its entirety by the transcendent power in whom it arises for the first time We may state once again briefly that the Chandovathee sruthi enfolds within itself the loftiest truths

and the profoundest mysteries connected with the eternally-existing Vedas

Let us explain the question of creation according to Chadovathee Sruthi as far as possible Chandovathee struthi, in its potential or causal form is Parabrahma, and when it becomes Parabrahma Sakthi it creates the whole universe in its manifested form as Brahmi When it dawns it takes the form of the first letter (*A*) ot the sanskrit alphabet, and in contact with (*Visarga*) it prolongs as (*Aha*) and takes the form of Nadabrahma The whole of its continued prolongation will be the space for the whole universe

"Padosya Viswa Bhoothani Thripadasyamrutham Divi" (Purusha Sooktha)—Meaning This universe is after all only one quarter part of Parabrahma and the remaining three qurter parts still remain in Swarga as immortal

Thus the Parasakthi of "*Aha*" conjointly with *Am* becomes "*Aham*" It is by this *Aham* Sakthi, the whole world is created, and it is this *Aham* that remains as pure (shuddha) "I ' in all livings beings The place where this prolonged *Aham* stays is the Kala stage in Nada, Bindu and Kala It is without quality, Nirguna or Iswara step, i e, Rishabha swara It was Parabrahma itself as Shadja, but now in its vyaktha state it has come down to Rishabha state

The above truth of creation is the letter "*Am*" and of '*Am*' in involution It can be tested in our own bodies How, we shall explain While prouncing *Aham* we close

both the lips When this same *Aham* is prolonged in our throat it becomes "*Om*" It is then that it involutes the whole world This "*Om*" is none other than Paramathma itself

Now in pronouncing *Aha*, we separate our lips and open our mouth Then it assumes active condition for creation and preservation as Paramathma Sakti (Iswara) The dorment life of an animal in the egg and of the tree in the speed is unseen, and when the egg bursts or the seed sprouts, they take the form of a living being or of a plant as the case may be Similarly, the world that was in Parabrahma in a dorment condition when it was *Am*, and when in contact with *Visarga* becomes *Aha*, it creates the world For this we have the authority of Sri Krishna's words in Bhagavadgeetha "Bhootha-bhavodbhavakaro visargaha karma-samjnithaha" (8–3) This visarga is the Yagna of sruthi and Iswara is its master This can be beautifull compared with how the Chandovathee swara (Brahmee) which was Parabrahma becomes Iswara or Maheswara Sakthi when it descends down to Rishabha swara The following sruthi vakya "Sathapo Thatwa Sathastho Idam" shows when the sound of *Aham* is prolonged in contact with *Aha*, it becomes Parabrahma *Om* It means that as the seed is the epitome of a big tree, this huge world is suppressed in Parabrahma, i e, in its reverse action the huge world will be supressed back into Parabrahma

Let us now consider the work of creation which evolved as Nada-brahma from out of *Aha* It consists of of micro and macro cosmic creations We first take up

the micro-cosmic creation that is with reference to the human body, and then extend it to macrocosmic, i e Brahmanda To facilitate the understanding of this truth, we have given the picture of the human body In it are marked the Sahasiara Kamala (plexus) and other chakras, the seven swaras (tunes) of music, the letters of the alphabet belonging to each chakra among other things

(1) The Sahasrara-Kamala wherein Shadja Swara *Sa* stays is the seat of the very Brahma itself i e , of the Brahmi Sakthi "*Aha*" is the Swaroopa (form) of Nada-brahma, i e the Sa or Shadja sakthi proceeds in a zig-zag way throughout the whole of the spinal column upto Mooladhara chakra (Basic Plexus) and stays there It is no other than the Kundalinee Sakthi (Serpent Power) and it represents the element Earth (Prithvi) As this sakthi is omnipotent, it can go from Sahasrara to Mooladhara, and return from Mooladhara to Sahasrara It is the first and foremost of all the sakthis, and so retains all other sakthis in itself The other sakthis are not so

(2) The second swara is Rishabha '*Ri*', which is Maheswari Sakthi It also starts from Sahasrara, the place of Shadja, comes to Mooladhara and from there goes back to Ajna Chakra only, which is in the space between the eye-brows and stops there

(3) The third swara is Gandhara '*Ga*' which is Kow-mari Sakthi, starts from Sahasrara, goes to Mooladhara and returns and stays in the Visuddha Chakra in the throat

(4) The fourth swara is Madhyama '*Ma*' which is Vaishnavee Sakthi, starts from Sahasrara, goes to Mooladhara, and while returning stops at Anahatha Chakra in the region of the chest

(5) The fifth swara is Panchama '*Pa*', which is Varahi Sakthi, starts from the same Sahasrara, reaches Mooladhara, and returns up to Manipoora Chakra and stays there in the navel or umbilical region

(6) The sixth swara is Dhaivatha '*Dha* which is Indrani Sakthi, leaves the Sahasrara, travels up to Mooladhara, and stays in Swadhishtana Chakra in the region of the loins below the navel

(7) The seventh which is the last swara, Nishadha '*Ni*', which is Chamundee Sakthi, also starts like other swaras from Sahasrara, descends up to Mooladhara and remains there only It has no upward motion

The Rishabha '*Ri*' Gandhdra '*Ga*' Madhyama '*Ma*' Panchama '*Pa*' Dhaivatha '*Dha*', and Nishadha '*Ni*', will be staying in their respective chakras for the works of creation and maintenance upto the time of Laya (Dissolution i e disintegration), when they reunite finally with the Shadja Swara '*Sa*' i e Brahmi Sakthi in Sahasrara Chakra Thus, all these six swaras sprout from Brahmi Sakthi, and finally go back to Brahmi Sakthi at the time of Laya—destruction or dissolution of the whole world, and become part and parcel of it as Parabrahma Sakthi

As shown in this picture, starting from Mooladhara upto Sahasrara, they are symbolical with the saptha

(seven) Lokas, namely Bhoolaka, Bhuvarloka, Suvarloka, Mahaloka, Janaloka, Thapoloka and Sathyaloka, and the six Swara sakthis of Rishabha and its fellow sakthis take rise from the Shadja, i e Parabrahma of Sathyam (Sathyaloka) and stay in their respective Lokas of Brahmanda, attend to their work of creation in their respective Lokas

Let us now see how this Brahmanda (Universe) is created from these seven forces or powers, i e Saptha Mathrukas

In all these seven chakras starting from Sahasrara Kamala or Lokas, the Brahmee and its fellow sakthis are the important powers These main sakthis have their upasakthis (i e secondary powers) which are marked in the picture herein given Along with these Upasakthis, we have also marked the letters of the Sanskrit Alphabet which are appropriate to each chakra, the five elements of Prithvi (Earth), Appu (Water), Thejas (Fire), Vayu (Air), and Akasa (Space or Ether), and their Thanmathra Sakthis of Saptha Swaras (seven tunes) i e Sa, Ri, Ga, Ma, Pa, Dha and Ni of Nada-brahma The letters of the alphabet are divided into vowels and consonants The sixteen vowels are self sufficient and so they can be pronounced without the help of any other letter They are therefore self-illuminating divine letters belonging to Shuddha (pure i e unmixed) Sathwa Guna, and their place is Vishuddha Chakra of sixteen petals They are of Janoloka, which represents Akasa (Space or Ether) Thathwa The consonants are not self-illuminating, they cannot be sounded without the help of a vowel

They begin with *K* They remain in other chakras The twelve letters from *K* to *Th* both inclusive, remain in Anahatha Chakra of twelve petals representing Vayu (air) Thathwa The next ten letters from *D* to *Ph* remain in Manipoora Chakra of ten petals representing fire (Thejas-thathwa) The next six letters from ***B*** to *L* are in Swadhishtana Chakra of six petal representing Appu (water) Thathwa, and the remaining four letter *V*, *S*, *Sha* and *H* in Mooladhara Chakra representing Prithvi (earth) Thathwa respectively

The consonants are of three kinds Alpa-prana (mild), Maha-prana (hard) and Anunasika (nasal) sounds The Alpa-pranas and the Anunasikas belong to Malina-sathwa (i e mixed sathwa) and the Maha-pranas belong to Rajas and Thamo Gunas The consonants cannot be sounded by themselves as stated above They are only ardhakshras (i e half or incomplete letters) They become whole once when coupled with a vowel and then only they can be sounded, i e they should always be in combination with a vowel for being sounded This sort of combination is known as Kagunitha, which means combination for action

We have already stated above that the seven swaras (airs) of Nada–brahma are situated in the seven chakras These seven chakras have got twentyfour (24) limbs or sruthis (tunes) They also form seven Thalas marking time and metre They are of Rajo and Thamo Gunas In the science of music those Alankaras (beauties) and Gamakas (quick and vibrating repetitions) completing the Thala (time), send the listeners into the pleasures of

trance, and they are of mixed sathwa (Malina Sathwa) guna This is Dharma or true knowledge, while the other two are not so They are Adharmas and are counters to Dharma Following the position there arise thirtysix (36) Shuddha (pure or unmixed) Madhyama Ragas (modes) Each of these sixteen vowels have four different stages of vibrations, i e

(1) Arohi (ascending),
(2) Avarohi (descending)
(3) Sancharis (moving round)
(4) Sthayis (fixed)

So, there will be sixty-four (64) divisions which are called 'Kalas' The swaraksharas (vowel letters) also combine with the Vyanjanaksharas (consonants) that are situated in the other chakras, and with Sruthi, Raga and Thala of musical science, and also with Panchabhootha Sakthis and create both micro and macro cosmic world This creation will adhere to the science of Nrithya and Geetha They play to Geetha (music) and Nrithya (dance) as in Jadakolata or spinning like a top, and create the whole universe The Nadabrahma spins all the worlds and bearing them in unreachable position by its attractive (gravitation) sakthi makes them carry out the worldly actions It is not within the reach of our comprehension to know the mighty nature and the high powers of Nadabrahma in its acts of creation and maintenance In addition to these thirty-six (pure-unmixed) Suddha Madhyamas, there is another set of thirty-six Prathi-Madhyamas Except Shadja 'Sa', the other Swara-sakthis are,

to some extent, mixed up with each other and form six into six (6 × 6) or thirty-six (36) Ragas On this principle, the sum-total of all these amounts to seventy-two (72) principle Ragas, which are made up of Sathwa, Rajas and Thamo Gunas

We have in the previous paras noted what all constitute the seven principal sakthis and their parivara (subordinate) sakthis, and it has also been mentioned that the sixteen swaraksharas (vowel letters) as noted in the Vishuddha Chakra representing the Aksharas (letters) commence from Akshara element thathwa as the creation begins The sixteen swaraksharas run into four stages of Arohi, Avarohi, Sanchari and Sthayi, and the sixteen swaraksharas will have sixteen into foor (16 × 4) or sixty four stages or Kalas The swaraksharas also combine with the Vyanjanaksharas that are situated in the other chakras with Sruthi, Raga and Thala of musical science and also with Panchabhootha Sakthis and create both micro and macro cosmos The creation will adhere to the science of both Nrithya and Geetha

The mode of creation of the universe by Nadabrahma can be illustrated, as stated above, by the Jada-kolata and the spinning of a top In this way, Nadabrahma creates the universe We cannot, however, understand the secrets of this creation of the universe by Nadabrahma any further It is known only to Sri Saradamba and Thandaveswara, who are the governors of Nadabrahma All this will show the greatness of Chandovathi Sruthi

We now will enquire what the Dayavathi Sruthi means The definition runs as follows,—

"Dayanthe rakshyanthe ansyethi Daya Daya asyah astheethi Dayavathee" The term 'Daya' is used where one has to convey the ideas of protection, removal of distress and pity It connotes the saving power of Iswara, when in the course of life's evolution in this world, virtue in man is attacked and over powered by sloth and passion and the divine power intervenes to help it Moreover, Dayavathee is the very spirit of unsolicited grace of Iswara and Maheswaree which helps souls in distress

We will next discuss the nature of the "Ranjani Sruthi" In the light of its root 'Rajyathe', the sruthi conveys the sense of brightness and unalloyed charm It indicates clearly the divine nature which is of the very essence of light, which ever distils lasting bliss which batches the worlds in flakes of radiance, and which controls along right lines, the vagaries of the active will (Rajoguna)

Let us next see what the 'Rathika' sruthi means The term literally stands for the "pelights of love" Therefore, it denotes the mystic union of Iswara and the Great Mother in the bonds of infinite love, whereby alone the Universe is created or else, it may indicate the spirit of delight manifested in the course of creation

What does "Raudri" sruthi mean ? 'Rudam rodanam dravayathi', that which drives away sorrow, is one of the meanings Another is "Rodayathi Shathroon" which means 'he who afflicts his enemies' This indicates how Iswara is omnipotent and drives away his devotee' sorrows and confers lasting happiness and prosperity He is also

terrible to his enemies The central meaning of ' Raudri ' is that creation as a whole with its elemental forces such as the sun, the air, the fire and so on, fears its author and keeps on in the path of ordained rectitude through this fear a meaning enforced by Vedic texts like " Bheeshasmadvathahpavathe Bheeshodethi suryaha Bheeshasmadagnischendrascha " and so on

We next take up the ' Krodha ' sruthi for consideration The term signifies that Iswara wields the power that destroys or re-integrates evolution

Since " Gandhara " and " Rishabha ' swaras occupy the same mansion, it is clear that the sruthis Rathika, Raudri and Krodha contact with both of them But " Antharagandhara " overlaps the first sruthi of madhyama swara

Since " Savithuhu " comprises within its ambit all the foregoing swaras and sruthis, it is clear that these denote and emphasise the infinite power of Iswara which creates the mighty elemental forces, such as the Sun and the Moon besides the Gods, the mortals and the rest down to the tiniest organised atom Man's powers though exerted to their utmost are yet far inadequate to scale the mysterious heights where reign serene the interfused essences of both Iswara and Maheswari engaged in unravelling the folds of phenomena to the strains of that primeval resonance (Nadabrahma) whose suggested thoughts and images are infinite ! It is no wonder therefore that Sri Sankara observes that it is impossible for mortal powers to penetrate into the mysteries of divine power and divine creation

The secrets of creation are locked up in the treasure chests of the Vedas It is stated in the Sangitha Sasthra that the sruthis are twenty-two, in another place six and sixty, and elsewhere that they are numberless It appears to us that the last description is nearer the truth than others The scriptures themselves say "Ananthavai Vedha Ananthavai Sabdaha" meaning that 'the Vedas and the sonances are both infinite in number' Who else but himself, as we have already said, can fathom the infinite profundity (whether of conception or of expression) which carry on the work of creation and destruction, in other words of evolution and involution!

It has been already stated that the seats in our bodies which Shadja and Rishabha swaras occupy are respectively the Sahasrara Kamala in our cortex and the brow-centre between the eyes The third swara Gandhara, which equates with 'Om Janaha' of the seven Vyahrithees, occupies the core of the Vishuddha plexus set in the throat symbolising in its turn the Akasa or ether thathva The word Gandhara itself suggests harmony So, Vishuddha is the core from whence issue primarily speech, and then the pleasing melodies of music The organ of expression of sound is fixed up in the throat Moreover, Vishuddha plexus situate in the throat is symbolic of the Akasa or ether, one of the five primal elements Ether is the vehicle of sound and also the sustainer of the cosmos It is but fitting, therefore, that in us who are microcosmic, our throats should serve as the habitate of Gandhara swara Of the seven Mother-Powers, the one known as 'Kaumaree' is the presiding ruler of Gandhara A citation from Sangitha Sasthra enforces what we state here —

"Revathyam aparanhethu gandharah panchamee thithow

Kashyapascha rishisthasya kaumaree devatha smrutha"

The following derivative definitions serve to throw light on the word Kaumaree —

1 "Kuthsithan shathrun marayatheethi Kaumaree (mrurj spranathyage)" She who destroys the evil-minded enemies

2 "Kow prithivyam, mam Lakshmeem, rathi dadathi va Kaumaree" She who bestows prosperity in this life

3 "Kumarayathi kreedayatheethi Kaumaree (Kumara kreedayam)" She who is disporting in the joys of virgin state

4 "Kuthsitho maro yaya sa ithi Kaumaree" She who turns her face on Manmatha, in other words, she who is busy with virgin delights and not youth

The main import of the foregoing is that creation which aross in Rishabha, attains its early youth in due course which stage is denoted by saying that Kaumaree assumes full control over Gandhara This stage signifies that creation is not yet on the road to self-engandered activities

Next to Gandhara is the 'Madhyama' swara The esoterics of this swara connect it with the dawn of worldly

activity in an individual In consonance with the definition "Madhye vayasi thishtatheethi madhyama", a girl attaining her puberty is termed a Madhyama girl Therefore, creation whose dawn was comprised in Rishabha, enters in 'Madhyama' on a stage where the impulse to engage in phenamenal activity just sprouts This stage which is neither childhood nor adolescence, fittingly obtains as its presiding deity for Gandhara swara Devi Kaumaree All that we have been discussing till now with reference to "Savithhu" are compirsed in the infinite treasury of the Vedas

Vareniyam —This word succeeds "Savithhu" in the holy Gayathri Manthra, Vareniyam literally means one who is super-splendid, and so is desired and loved by all worlds, or that which is unique in excellence, and so is sought after by every one, The mysteries of ereation have all been referred to in connection with 'Savithhu' Creation can never stand still, But itself alone, in spite of its wholeness, cannot further phenomenal activities A few necesssary factors outside it are necessary to set it on the road to activity The five vital airs and the ten sensory organs must permute and combine with the individualised soul before any organised being can enter into purposive laborer Because this individualised soul holds the key to purposive life, and is undoubtedly the master over the vital principle and the sensory organs, it deserves to be revere–nced by the later, and hence is referred to as 'Vareniyam' In keeping with this supreme function of the soul in infusing activity into the organs of individual life, we find in the mansions of the Veena controlled by 'Vareniyam' the swaras 'Antharágandhara', 'Madhyama',

' Prathimadhyama ' and 'Panchama' distributed with all their attendant sruthis

We have described ere this in discussing the contents of 'Savithuhu' how 'Gandhara' is the soul of music delighting the Gandharvas, the fount of all tonal expression and the upholder of the worlds, 'Antharagandhara' signifies the subtle immanence of Iswara and His impelling force whether in Gods or men This means that 'Gandhara' swara which took its rise within the ambit of 'Savithuhu' rests on the occult basis of the first letter in 'Vareniyam' This but proves the truth that Iswara, the author of creation, is also the immanent drawing force of the same creation Because of the mystic truth that the individualised ego, after its first awakening to phenomenal activities, has to pierce through in its onward march successive subtle sheaths till it comes in contact with the inmost viz , the "Anandamaya Kosha",—because of this truth 'Antharagandhara' invades into the domains of the sruthi 'Vajrika', Though Vajra (diamond) is a non-sentient crystal, it is full of luminosity Similarly, though the "Anandamaya" sheath is a part of the causal embodiment, yet because of its very nature as the receiver and reflector of the varieties of sense-caused pleasure, such as *Priya* (affection), *Moda* (ecstasy) and *Pramoda* (blissful transport), it is aptly named the "sheath of (worldly) delight" The spirit of 'Vajrika' sruthi is essentially that state of the human soul when it returns to a sort of lethargic inactivity in deep dreamless slumber inside the "Anandamaya" sheath, as a refresher for its renewed worldly activity Sri Shanakara aptly

defines, therefore, this Kosha as "Anandomaya Koshasya sushupthau sphurthiruthkata", thus indicating definitely that undisturbed slumber with its temporary forgetfulness is of prime necessity for the human individual Such are the esotoric factors comprised in the 'Vajrika' sruthi

'Madhyama' and 'Prathimadhyama' swaras succeed 'Antharagandhara' in the cell-division belonging to 'Vareniyam' Madhyama naturally means the middle state In the three states of man known as Jagrath (waking), Swapna (dreaming) and Sushupthi (dreamless sleep), the central one is 'Swapna' The two factors which alone are active during sleep with dreams are 'Vijnana' (sub–consciousness) and the 'Manomaya' sheaths We have already made mention of the contact of the ego with the pleasently restful 'Anandamaya' sheath The truth about the 'Madhyama' and 'Prathimadhyama' swaras lies in the fact that the individual ego penetrates into the 'Vijnana' and 'Manomaya' sheaths and into the organs of perception, and quickens them on into vital activity 'Prathimadhyama' is so termed because it is the antipodes of ,Madhyama' How? When the ego is aware of itself, it is the plaintiff When it identifies itself with the body, it shifts itself to the state of a defendant 'I' and 'You' also stand in a state of similar antithesis In sojourning in the Vijnanamaya sheath one identifies his self with his body, and while doing so in the Manomaya sheath he identifies it with 'You' It would make this book unnecessarily long if one were to launch in detail into the distinctions between 'Madhyama' and 'Prathimadhyama' We, therefore, treat here only the essential details The existence of the sruthis 'Prasarani', 'Preethi'

and 'Marjani' in Madhyama swara but confirms the foregoing interpretations 'Prasarani' means that which spreads, i e, the ego forces is entry into the subtle sheaths and the thanmathras as well, and impels them on in their career of activity 'Preethi' sruthi denotes that the ego has just begun to identify itself with the body with fond attachment 'Marjani' sruthi indicates that it symbolises the forces that drives away in activity from the mind and its organs and makes them fit for entry into life's concerns There is an additional occult meaning in the madhyama swara This swara is of the aspect of 'sthithi' in Shristi Srhiti, and Laya the three phases of the phenomenal cosmos It is because of this secret that this swara holds the middle place in the string of the seven swaras The presiding deity over maintenance or preservation is Mahavisnu It is but apt therefore that the inspiriting Mother-power of this swara is termed 'Vaishnavi' A citation from the Sangitha sasthra is given below to support the foregoing

मध्यमोऽस्तगते सूर्ये विशाखर्क्षेऽष्टमीतिथौ ।
गौतमश्च ऋषिस्तस्य वैष्णवी देवतास्मृता ॥

The purport of this sloka is that it is Vishnu coupled with Lakshmi that presides over preservation Fourth in the list of swaras and "Om mahaha" in the range of the "Vyahrithis" Madhyama swara has for its fount the 'Anahatha' plexus identical with air and the *Hridayakosa* or cardiac sheath Vishnu resides in the depths of all hearts as their preserver The anahatha plexus synomymous with the heart is the seat, subtly spiritual, of the 'U'

which shines centrally in the mystic AUM (OM) The truth of this is made emphatic by such declarations of the sruthi (the veda) as "Vishnu granthirhridisthithaha" and 'Ukare vishnu rasthithaha' The Madhyama swara, therefore is as radiantly spiritual as the 'U' in AUM Rishabha swara similarly rivals in spiritual glow the 'U' of AUM

Panchama Swara (Pachi-visthare) —In the region of esoterics Panchama swara connects the fusion of the ego with the power of the "Pranayama' sheath and the consequent enlivening of the multi-functioned sensory nerves, and also its simultaneous fusion with the material body or 'annamaya' sheath and the consequent descent into the vortex of mundance activity The *raison d' etre* of the Panchama Swara is to be found in its motivating the potency of all the Kosas or sheathe thus leading to a general spread of purposeful commerce on the material plane The Sangitha sasthra has it "swarantharanam vistharam yomi meethe sa Panchamaha "—meaning that this swara is called Panchama because it chalks out the extent and the limits of all the other swaras and determines their intrinsic characteristics Panchama means that which comes fifth in enumeration, and the "Annamaya Kosa" or the embodied human frame is the fifth among the sheaths of the ego with its function of limiting and defining the activities of the other four All this comes to stating that the spirit of the Panchama swara consists in rationalising the beginnings of secular activities on predetermined lines

The sruthis Kshithihi', 'Raktha and 'Sandeepini' reveal by their occult format their innate relevancy to the above truths 'Kshithihi' means 'Bhumi' or earth The activities of the body which is of the earth, are denoted by this sruthi "Raktha" sruthi signifies inclination of an innate kind towards the enjoyment of sensual delights which psychically are of a read or ruby hue This surely indicates the culminating apices of worldly enjoyments "Sandeepini" means literally 'Clear luminosity' By evolving effects a thing comes plainly into the open It is plain therefore that the intrinsic rational of Panchamaswara with its sruthis consists in its denoting the full unfoldment of the external, secular activities of the human ego Devi Varahi is the super-sensuous Mother-Power presiding over Panchamaswara The following verse in the Sangitha Sasthra enforces what is said above —

पञ्चमोऽभूत्पूर्वरात्रौ द्वादश्या ज्येष्ठऋक्षके ।
वसिष्ठश्च ऋषिस्तस्य वाराही देवता मता ॥

Panchama swara is the counterpart of "Suvaha" in the seven vyahrithis and has its seat in the Manipura plexus which equates with Agni The meaning of Varahi runs as "Varam shreshtam sathvam shanthi nashayathi (hana himsayam) ithi Varaha thath sambandhinee Varahee" This means "Varahee" is that attribute which inflicts defeat on the excellent Sathva-guna, in other words, Varahee succeeds in thrusting into the background virtuous yearnings of the soul and directs its energies on the paths of worldly pleasures and entanglements There is another derivative formula which adds to this sense

"Varam shreshtam prapancham, hanthi gacchathi (hana gathow) ithi Varahaha thath sambandhinee Varahee" This means Varahee is the power that tempts the soul away into the alluring path of sensuous pleasures Besides it is noteworthy that this particular Mother-Power has its seat in the "Manipoora Chakra" which represents Agni In consonance with the scriptural dictum that Agni is "Karma Brahma Swarupini", the conate tendency of this elemental force is to pull the human ego towards material activity In short, we may say that the occult significance of "Vareniyam" consists in marking the ego (which is in esse divine) of every created being, aid and abet the senses and vital airs present in it to engage themselves in the sense-born activities of the world But since this term is co-ordinate with and indicative of the swaras Antharagandhara, Madhyama, Prathimadhyama and Panchama together with their sruthis, it is clear that these also are fully concerned in this motivation of the ego towards worldly concerns Just as the esoterics of the swaras are all contained in the relevant sound-divisions of the Veena, occult pith and marrow of "Vareniyam" is totally inclusive in the divine treasury of the Vedas which together form conscious knowledge absolute !

Bhargaha —This epithet occurs in the great Gayathri Manthra immediately after Vareniyam "Bhargaha" embosoms the swaras Dhaivatha, Chatsruthi-dhaivatha and Shuddha Nishada The jivathma which in its essence is but a reflected entity of the Transcendent Absolute, has in it the power both to obscure its innate splendour and to reveal it as well The root Dhimahi in Dhaivatha

denotes that it is cognisable by the exertion of one's Buddhi alone Sangitha classics like "Ganarahasya-prakasini" tell us that he who possesses Dhi is to be termed a Dhivan This Dhi according to syntactical phonetics undergoes alteration into "Dhaivatha, which in its turn as per rules of sambandha stands for "Vedya vedakarupa", in other words, for worldly activities This clearly shows how every living being in this world is pulled by illusion into transitory mundane activities (*Thriputi* in their essence) The Sangitha Sasthra has here an apt sloka —

धीर्यस्यास्ति सधीवास्तत्सम्बधी धैवत·स्मृत. ।
षष्ठस्थानस्थितो यस्मात्ततोऽसौ धैवतस्मृत ॥

The sense of this sloka is that this swara has come to be known as "Dhaivatha" whether tested through the growth of knowledge due to one's acquaintance with the previous swaras and sruthis, or to its holding the sixth place in the list of swaras

This sloka refers to one's contact with the preceding swaras and sruthis It means therefore that Dhaivatha combines itself in its function with the preceding swaras Panchama and Madhyama together with their sruthis What is meant when it is said that it is only the wise among men that perceive the real nature of Dhaivatha? This means that since "Vareniyam" signifies the total inclusion of all the swaras with their sruthis denoted in the mansions subordinate to it in the Veena (with its parallelism of the simultaneous stimulation by the delud[illegible]

ego of all the five koshas or sheaths and the indriyas), the reality underlying this total inclusion consists in perceiving through one's awakened Buddhi, how every faculty inhering in every Kosha tends to devetail into last sheath viz the Annamaya whose invariable bent is towards the thoughtless immersion of the clouded self into the sea of sense-born transitory pleasures and pains! It is only he who with his wisdom sees through this thick screen of self-delusion that is said to be fit to perceive the real nature of Dhaivatha Moreover, Dhaivatha is derived from the root Dhi Dhi means Buddhi and he who possesses this Dhi is Dhivan Dhivan is he who possesses a discriminating intellect Just as we hail one who possesses guna (virtue) as Gunavan (Possessor of virtue), we hail one who owns Buddhi as Dhivan What kind of Dhivan do we mean here? He whose Dhi is such that he sees clearly through the opaque aggregates of self-deluded factors present in Dhaivatha and assesses them at their true worth He knows that the factors of material experience teeming inside the Dhaivatha tend to enthrone as truth immaculate perishable sense-born interests and that his salvation consists in piercing through these falsities and to proceed apace on the ordained road of divine consciousness! It is not all living beings that possess Dhi strong enough to perceive their wallowing in material mire That ego is 'Dhivan' which is able to discriminate between the transient and the eternal and which holds fast to the latter with intense longing for salvation This discrimination is a peculiar trait of human beings alone The Lord says in the uttara Githa

आहार निद्रा भय मैथुनच समान मेतत्पशुभिर्नराणा ।
ज्ञान नराणा अधिकोविशेष· ज्ञानेन हीन पशुभि स्समान ॥

They alone among mortals have truly assimilated the spirit of Shuddha-dhaivatha swara who have been able to thrust aside their engrossing pursuit of fleeting sense-pleasures and are bent on achieving success in their search after the Supreme good It has to be noted that just as a spee seed sprouts in time into a spreading tree, the power of the Supreme swelled and channelled itself along the tracks of the three gunas (or primary modes) to spread the illusion of a Universe in space and time It may take a million-million years for this spread-out to re integrate into the original seed Till this consummation is reached, man alone has been gifted by the gracious Supreme Power to see through the screen of illusion, the insuperable glory of the sole existent and to turn his faltering steps along the right path ! He, the Supreme, has endowed man with the capacity to undertake the destruction of all that is false and to persevere in achieving that which is eternal It is this journey along the right road that the esoterics of the Gayathri Manthra and of the swaras as indicated in the Veena point out to us Have we not already stated that the Dhaivatha swara is revealed in its real essence only to the wisely discriminating ones among men ? Have we not also proved that they alone among men are wisely discriminating who perceive the hollowness of secular satisfactions and hold fast to the deep delights of the search after the eternal ? Let us now concentrate our attention on the mysteries of the letter "Gaha" ending

in "Bhargaha" in whose mansion there exist the two swaras "Chatussruthi Dhaivatha" and "Shuddha-nishada"

The four sruthis that invest the swara "Chathussruthi Dhaivatha" with their aureole are 'Alapini', 'Madanthi', 'Rohini' and 'Ramya' The first of these 'Alapini' means the efficient airing of one single mode or note, in other words, single-minded continued concentration on one chosen path to goal of salvation 'Madanthi' means that which is full of delight in other words, 'Madanthi' includes several volitional satisfactions such as

(1) the due performance of ordained rituals to win the favour of the Gods,

(2) intense devotion to the Supreme with a prayer that He may endow one with self-realisation, and

(3) filling oneself with exalted seal so that he may succeed in winning self-realisation

'Rohini' means (Rohayathi kalyanam ithi Rohini) that which causes 'Shubha' or auspiciousness, in other words, 'Rohini' sruthi impounds the virtues of

(1) the aligning of one s worldly activity with the inner eye concentrated on the goal of Moksha,

(2) rigid performance of all the rites enjoined by the Vedas,

(3) the constant companionship of virtuous people and discipleship and service under a truly spiritual preceptor,

(4) the earnest discussion of eternal truths and arrival at definite conclusions through the aid of such preceptors,

(5) carrying out of one's duties in the world with a spirit of unselfishness and non-attachment, and finally

(6) gradual lessening of interest in the affairs of the world with a corresponding rise of the spirit of vairagya or determined aversion for fleeting experiences together with equally determined pursuit of the permanently true

Ramya' sruthi means charming—full of gracious beauty, in other words, 'Ramya' comprises the following states mental and spiritual —

(1) association always with the good and the wise,

(2) always given to food that is pure, tasteful and bland tending to preserve one's mental and physical balance,

(3) meditation on the truths enunciated in the course of vedanthic discussions,

(4) unwavering conduct conformable with the right choice of the goal one has made after stern discarding of the meretricious allurements of the false, and finally

(5) accumulation of spiritual power and soulful radiance as the result of heart whole worship of the Supreme Power as enshrined in the sacred Gayathri and in other such manthras

The foregoing are the mental, moral and spiritual accessories of being felt and strengthened by understanding aright the four sruthis outlined above These sruthis stand for the foregoing spiritual powers Just as all the sruthis are the organic habiliments of the seven swaras, to a man who is intensely longing for Moksha (symbolised

by the spiritual power inherent in Dhaivatha) his correct understanding of the inward trend of the siuthis is essential if he has to attain his desired goal

In the mansion where is found the second letter of "Bhargaha" resides the 'Nishada' swara What is the fundamental trait of 'Nishada'? The derivative formula runs "Nisheedanthi sura athiethi Nishadaha (Shadal visarana-gashyavasadaneshu)" meaning that the Devathas reside in the "Nishada" Swara, in other words, an enlightened man or one who is treading firmly the path to spiritual freedom identifies himself with the non-material divine powers inherent in the five vital airs and ten indriyas which uphold life so that he may give challange to and defeat the evil impulses that tempt him off his track even as veritable devils The fundamentals of 'Nishada' comprise man's powers of discrimination between the fleeting and the permanent (symbolised by the Shuddha-dhaivatha swara), his deliberate adhesion to the eternal and his longing for self-realisation, his experiencing the states characterised by the inner meaning of the four sruthis affiliated to the Dhaivatha, and the resulting fructification of his longing and finally his close inhibition of the divine powers incarnate in the five vital airs upholding the life in him It is to be noted that both 'Shuddha Nishada' and 'Chatussruthi Dhaivatha' swaras inhabit one and the same division The significance is that the individualised human soul is but the localised reflection of the infinite splendour as pointed out in the exegesis on "Bhargaha" and as such is both the self-deluded perpetrator and self-conscious destroyer of phenomenal activities a phase which is amplified in the esoterics underlying

the swara and sruthis of Dhaivatha as also of the swara Shuddha Nishada These mysteries of sense and form are naturally found in the treasure chest of the eternal Vedas

Devasya —This term immediately succeeds ‘ Bhargo ’ in Sri Gayathri Manthra In the mansion devoted to ‘ Devasya ’ we find grouped the swaras “ Shatchruthi Dhaivatha‘ Kaishike Nishada ’, ‘ Kakalee Nishadha ’ and “ Shadja ” ‘ Devasya ’ means “ he who is bright or else he who associates with gods happily and joyously ” This signifies that in consonance with the esoterics pertaining to “ Bhargaha ”, the ego fulfils the status outlined in it and prepares himself to realise the fundamentals comprised in Devasya We have already explained how the right kind of aspirant seeks in alliance the energising occult forces presiding over his vital airs and super sensuous sense-organs for the purpose of subordinating the demoniac powers of evil arising in him It is the secret of this psychic alliance that is represented by the esoterics of two swaras ‘ Shatshruthi Dhaivatha ’ and ‘ Nishada ‘ The aid that the five vital airs render the aspirant are in the accumulation in him of the necessary spiritual momentum strong enough through postures and pranayama to subdue the weakining influences brought about by the rajo and thamo gunas inhering in his personality In discussing on ″ Bhargaha ” we have pointed out how the four sruthis of the Dhaivatha swara stand for the attribute essential to make one strengthen his spiritual life through postures and proper breath control If now we add to more aruthis “ Ugra ” and ,″ Kshobhini ’ to the four already mentioned, we get the “ Shatshruti Dhaivatha ” What does

" Ugra " sruthi stand for ? It stands for a mood of fiery enthusiasm whether the goal sought for is spiritual or secular It is intended to carry one with a rush towards securing Moksha, or to concentrate with the same rush on the securing of the favour of the Gods towards obtaining final release, or to cultivate with eager enthusiam a determined mentality which makes him tell himself " I will and must secure through steady practice of posture and pranayama my conquest over the evil propensities ever welling up in my being" or finally to make him perceive with unwavering certainty that the ' I ' is not the body or the bodily sensation, but that the I' is his preeious soul, which has nothing to do with the material universel All these aspects of will and intelligence are involved in ' Ugra '

Let us now discuss the nature of ' Kshobhini ' sruthi The term literally means a helter-skelter deformation of an object with nothing to remind one of its original shape or form The root ' Kshobha ' denotes an imperious command to uproot bodily and mental impediments The inner meaning of Kshobhini sruthi is coincident with the cleansing process of energised will which through the steady practice of postures and pranayama goes about the task of rooting out all unclean exhalations resident in one's body, and invests this same body with a new splendour Since Kaishiki-nishad and Shatshruthi Dhaivatha swaras inhere in the same mansion, they partake relationship with the sruthis Ugra and Kshobhini " Kaishiki " serves as an adjunct to " Nishada " and the combained swara comes to be known as ' Kaishiki Nishada ' Kaishiki means ' that which spreads out in the head ' in consonance

with the formula 'Kesakathithi Kishikaha Kishika eva Kaishikaha' The inner meaning of this is that our life giving breath during the process of the pranayama mount-sup our brain and spread all over the head This is the occult mystery involved in the Kaishiki-nishada swara Briefly we may say that the psychical secret of Kaishiki-nishada swara is similar to the secrets adumbrated in connection with the Ugra and Kshobhini sruthis

We have discussed now the swaras Shatshruthi-Dhaivatha and Kaishiki-nishada sojourning in the mansion pecular to the fiist letter in "Devasya" We shall now proceed to glance at the fundamental truths lying imbedded in Kakali–nishada swara dwelling in the call habited by the second letter in "Devasya' The analytic formula runs 'Kaha sukshmaha, sachasou kalischa Kakali' meaning that Kakali stands for the fine-drawn Kala-dhvani This latter term signifies "Madhure sruthisukhe asphute avyakthakshare dhvanow Kalaha", giving us the sense of a tuae which is sweet, charming to the ear, glossy and indistinct The psychic state natural to this dhvani is known as Kakali Among the three primordial phases of condensation of the cosmic power viz Kala, Nada and Bindu, the first Kala is almost unperceivably, inconceivably ethereal (Kam Sukham, Latheethi Kalaha) bliss-bestowing, suffusing one's being in endless joy, productive of a sense of beauty and rhythm in short, elevating divine power concretised The intrinsic cores of both "Shuddha Sathwa Guna" and "Kala" are coeval What next is the fundamental trait of "Kakalinishada"? "Kakali-nishada" indicates attainment by the aspirant of that state of absorption in the power of Iswari brought about

by energising the occult forces resident in one's vital airs and subtle sensory organs through the aid of a steady practice of pranayama ! This supremely-desired absorption or identification with the mighty Iswari is not attainable by the exclusive adhesion of an aspirant to the ways of life represented by the esoterics of Dhaivatha and Nishada swaras with their particular sruthis The aspirant on the path to freedom must of a necessity cross over the bounds of Nada and Bindu to arrive in the serene regions of Kala The spiritual stage denoted by Kakali-nishada is just that state of extremely rarefied self-awareness when the soul has almost realised its eternality and in consequence there is felt a diffusive glow of subtle joy and peace This is the state referred to by Sri Krishna as the attainment of the Daivee Sampath or wealth of divinity It is reasonable therefore to state that the Kala dhvani has come to be known as Kakali due to its tone of utmost refinment and rarefication

The esoterics of the swaras Dhaivatha and Nishada which began to be explained under "Bhargaha" are now brought to a close The swara Dhaivatha is the sixth in order in the list of the seven swaras and is encored in the "Swadhishtana" psychical centre in our body conceretising the elemental force "Bhuvaha" Indrani Devi among the seven Mother-Forces is the presiding deity of this swara The Sangitha Sasthra provides the following support to the above —

जतुर्थ्यमर्धरात्रेऽभू द्धैवतस्तु मुखर्क्षके ।

वात्स्ययनो ऋषिस्तस्य माहेन्द्री वेवतास्मृता ॥

Indrani (Idi Paramaiswarye) indicates one who possesses inexhaustible riches Even in this fleeting world there is need for things richest and best and also there is need to posses conveniences and powers on one's onward march to the goal of Moksha Indrani is capable of bestowing these It is because of this secret of worldly sufficiency of riches that conduct arising out of this sense of owning the grace of Iswari, and Pranayama based on the yoking of the divine powers presiding over one's vital airs and indriyas, all form part of the truths denoted by the swara Nishada and Dhaivatha ! We have are this indicated how the seven primary swaras inhibit in due order the seven psychic centres such as Sahasrara, Ajnya, Visuddha and so on Swara Nishada which is the last among the seven inhibits the Muladhara plexus representing the elemental force "Bhu" Sri Chamundeswari among the seven Mother Forces presides over this 'Nishada' Sangitha Sasthra authorises this interpretation as follow —

अरूणोदयकाले तु चित्तक्षे दशमीतिथौ ।
निषादोऽभूदृषि कुत्सो चामुण्डा देवतास्य तु ॥

We have already explained how Nishada (Nisheedanti sura athrethi Nisadaha) means that which harbours the Gods Of all immortal powers, Sri Chamundeswari is the chiefest and mightiest According to the formula in the Sangitha Sasthra (Nisheedanthi swarassarve Nishadasthena kathyathe) Nishada swara which is the last in the list comprises and rounds up all the other six swaras, and

therefore it has obtained the nomenclature Nishada The inner significance of this is as follows ,—

When the seed evolutes into the tree, all the potential forces which make up a tree which till then were lying cooped up in the seed attain their culmination in the tree The tree in its turn has to get back with all its forces into the seed at the time of universal dissolution, Similarly, the seeding of the power of cosmic manifestation which at first had lain unfelt and unperceived in the Supreme, expands in time into the multi-phased Universe diffusing itself over all phenomenal factors This means that the power of manifestation which at first had lain dormant in Iswara expands in due course into phenomenal varieties and is then said to attain its Viratswarupa it is this most subtle mystery that the ending of all the six swaras into the Nishada indicates

Therefore it becomes plain how Sri Chamundeswari is this Viratsakthi (manifested power) which is Avyaktha or unmanifest potential There is Vedic authority for stating that in us the microcosm also, this Viratsakthi or power in manifestation resides in the Mooladhara or Solar plexus The Serpent-Power or Kundalini Sakthi in none else but this Sri Chamundeswari who in another state i e,, the unmanifest, in Para-Sakthi Herself ! The evil passions which in their nature are truly rakshasic do make this very Muladhara as the fount from which in they exfoliate The analysis of the worh-formation Nishadha favoured by the Amara runs as follow —" Nisheedathi papam asminnithi Nishadha—shadal visaranagathyavasadaneshu " meaning that sins abound in one termed a Nishada What we mean

when we refer to Papa-purusha is that our own selves there exist the ferocious potentialities of Ajnana or ignorance Sri Chamundeswari is the divine power that puts to rout the endeavours of these evil passions which dwell in the Muladhara to pull us down Quite in keeping with this truth, in esoterics it is recognised that Mahisha-sura embodies 'Thamoguna' and Chandra 'Rajoguna' The great Devi conquers these invisible rakshasas and preserves the godliness and thus graciously maintains the spiritual core of the Universe It is because of this fact of the Devi conferring joy on the Devathas that Nishada which harbours these immortals in itself has for its presiding deity Sri Chamudeswari!

What is the occult rational of the fact that 'Shadja Swara' resides in the mansion appropriate to the last letter in "Devasya"? It has already been pointed out how the location of the Shadja-swara in the last among the twenty-four mansions of the Veena is indicative of the truth that the only reality in existence is the Supreme Brahman It has also been described throughout these discussions with their start in "Savithuhu" and their close in the letter of "Devasya", how the burden of revelation of whether manthra, swara or sruthi has been the adumbration of the mystery of the breaking out of the sprout and the umbrageous tree from a single seed—in other words, how the Absolute (existing alone in the beggining) first puts forth the sprout of manifestation, which sprout in due course burgeons out into the fully-fledged universe with its innmmerable details of phenomenal activity The fact that Shadja Swara takes its station at the end of the word "Devasya" is an indicator of the profound truth that the

visible universe at its fullest development is the transcendent power itself in the guise of manifestation! The significance of this truth lies in our perceiving 'as in a glass darkly' how Parabrahman is infinite and omnipresent and how the Vedas proclaim with awful solemnity this same truth in sayings such as "Ekamevadwithiyam Brahma" and "Sarwam Khalvidam Brahma" We have ere this tried to justify the axiom that both the terms Parabrahman and Parasakthi refer to the transcendent alone! If one prefers to look at the Supreme in its aspect of Parasakthi, we will gnd Sri Chamundeswari who is *in esse* this Parasakthi towering over creation as the personalised power of manifestation (Virat-sakthi) The neighbourly contact between the Shadja and Nishada but enforces the mystery of the identity of Parasakthi and Sri Chamundeswari! During cosmic involution, Sri Chamundeswari re-integrates into the Parasakthi aspect, even as the tree shrinks back into the seed after its course is run We know that all manthras have their ascent and descent in intonation as ordained of yore From the beginnings of creation down to its fullest expansion in time, it is a descent of the Supreme from the transcendent to the Virat, vice-versa, the gradual integration of the Virat (or phenomenal many) into the Supreme One during Pralaya is an ascent of the Supreme The first process is the Vedantic *Avarohana* and the second *Arohana* It is in consonance with this great truth that we have indicated in the Veena its division into two equal halves devoted respectively to avarohana and arohana In the light of the esoteric truths discussed till now, the fact clearly emerges that the *Mumukshu* (aspirant after Moksha) finds that in spite of his earnest alliance

with the energies springing from the spiritual depths of his soul, he yet continues to interest himself in the phenomenal world and its cares without any the least attempt to destroy the roots of secular inclinations on his path of travail towards final liberation! Even pranayama practice is secular as opposed to spiritual Carnalities and material impulses can only be destroyed if the aspirant turns the powers of his will inwards and strengthens this inward vision by insistant meditation or Dhyana Therefore, in his case the process of arohana or ascent upwards has not yet begun till he comes to the practice of Dhyana It is only through concentrated meditation one can effect the conquest over the transitory and the tangible, and commence his journey towards freedom It is to convey this momentous truth that in the Gayathri Manthra "Dhimahi" succeeds "Devasya" We need not reiterate that all the sublime esoterics comprised in the term "Devasya" are enshrined in the Vedas

Dhimahi —The literal meaning of this word is "We practice Dhyana" In discussing "Devasya" we come across the pranayama topic, The inner meaning of Dhyana or meditation begins to be discussed from now on When engaged in meditation, first the resultant is the preception of thejas revealed to our inner consciousness The light visible to one in the external universe is that of the Sun who is essentially Savitha Since this Surya-Rupa is resident of our inner selves also, what we preceive as a dazzle in our subtle depths is His own radiation and not one due to any other source This signifies that Iswara (whose power is cognate with that of Meheswari) who, as pointed out in our discussions on Savithuhu, is the author

of creation naturally is immanent in Surya and when the solar brillance is perceived by our inner consciousness He is immanent in the brilliance too, When we pray therefore to and meditate on this inner light, we in fact pray to and meditate on this Immanent Iswara What aspect does Iswara wear when revealing Himself in this radiance? The aspect contemplated by the soulful secrets lying bid in the essential natures of the swaras "Suddha Rishbha," "Shathussruthi–Rishabha", "Shatshruthi Rishabha", "Suddha Gandhara" and 'Sadharana Gandhara" Iswara who comprises all the foregoing essence (thathvas) is alone deserving of being meditated upon It is He that shines before our inner eye during meditation (Dyana) as a point of splendour It is Bindu alone among Bindu, Nada and Kala that first glows before our spiritual vision as a point of splendour That this point cognates Iswara alone is bore out by the Vedic dictum "Sivasya bindu-rupasya sthanam taddhi prakasakam" and by many others similar in emphasis The world adores with reverence in the external plane Lingas and Saligrama nodules as reminiscent symbols of the mystery that the point of splendour visible to the inner eye agglutinates all the esoteric verities comprised in "Savithuhu" The point of radiant splendour cognised as represented in Lingas and Saligramas bears the fullest witness to the truth that is they that primarily embody to our consciousness the infinite powers of Iswara, which in their Virat or manifested form are symbolised for the benefit of the work-a-day world as idols and imager!

From the occult standpoint, the condensation into Thejo Bindu is evidential of the truth that Sri Chamunde-

swari who impersonates the manifested cosmos has finished Her labours of conquest over the demoniac tendencies of the aspirant and has just begun Her process of re integration The ego hidden in the womb of the Mother–Power issues forth as an individualised entity, seeks the aid of a gross body, and re-issues as from a human womb, grows and develops ultimately as the manifest microcosm Though right living and right devotion to ordained disciplines tend to assist one in conquering the grossly sensul part of his being, yet he discovers at the very outset that without Dhyana this conquest seems impossible of full fruition In other words, re-ascent to his true home is only possible through concentrated meditation It is just to illustrate the truth that the Oversoul which in its descent into fullest manifestation (Virat–swarupa) assumed several well-defined phases, has to re integrate necessarily into these phases from bottom to top ,—it is to illustrate this truth that the Veena is divided into two equal halves, one half showing the details of descent and the other half the same details reversed in the course of ascent It can be seen that this proces of ascent or Upasamhara (involution) commences from the stage indicated by the word " Dhimahi " It is because of this subtly revelational esoterics of its format that Sri Sharada Devi is depicted as holding in Her mighty hands the Veena alone to the exclusion of every other kind of instrument !

Diyoyonaha —This word comprises three componants dhiyaha, yaha and naha , (dhiyaha = our intellections, yaha = who, naha = ours) The purport is " they who look up to their Buddhi " It is to demonstrate the truth that " Dhiyoyonaha " includes within itself the mysteries

of 'I', 'my Buddhi' and 'my ego which propels this Buddhi into worldly activity and the identicality or conateness of these with that unseen Iswara who is the ultimate substratum-- it is to demonstrate this truth that the swaras Antharagandhara, Madhyama, Prathimadhyama and Panchama are involuted in this word 'Dhiyoyonaha" We have already stated how "Dhimahi" stands for meditation with the aid of the point of splendour comprehended by our spirit When this meditation gets more intense, the point also gets more and more insufferable in splendour just as the morning sun gets more and more dazzling as the zenith approaches! Along with this inner perception, our Buddhi also commingles more and more steadily with this luminosity This increasing steadiness is comparable to the dreaming state in which our buddhi finds itself But the self whose essence is light continues to function even in this state, and our buddhi begins to realise more strongly this self Then comes the stage of dreamless slumber in which our buddhi finds itself firmly rooted in the radiant inmost self, that is when realisation of the self by the meditating ego is almost full The touchstone of this stage is the complete forgetfulness by the ego of the three factors of eognition and the sense on absorption into the infinite that steals over it It is exactly the beginnings of this spiritual state that the word "Dhiyoyonaha" and its symbolic swaras comprehend in their essentisl nature

This the stage when the self which has just begun its process of realisation (i e, more intense perception of the inner light) finds itself more and more infinite and its affinity with the unseen force ensouling the swara "Antha-

ragandhara' It is these truths that are conveyed in Dhiyaha, Yaha At this moment of affiliation, the perceiver of the inner light, the act of perception and the object of perception—sense of all these, i e , the awareness of distinction, get to be destroyed Just as the truths adumbrated by the swaras " Madhyama" and " Prathima-dhyama" seem substance and is duplication, the perceiver of the glory of realisation and the glory perceived appear to be dual If these two coalesce, then the act of perception or apperception fades away into nowhere It is this fading away of apperception that typifies the destruction of ignorance (Ajnana) clinging to the individualised soul from time immemorial What then becomes of the other two factors left ? If realisation is to be perfect, the knower must go The esoteric elaboration of the knower who thus determines on self-effacement is hidden in the truths represented by the " Panchama " swara To say that the sense of 'I has begun to cognise the elaborate secrets imbedded in Panchama swara is to state the mighty truth that the 'I' has begun to expand into the infinite absolute ! More tt is this expansion of the individualised ego into the essence of the infinite that is portrayed by the Panchama swara and the letter " naha " in " Dhiyo-yonaha " In the course of the unfolding of manifestation, when the ego commences to be sensibly active, it associates its body with it, enters into the phenomenal arena, gets more and more secular and finishes with getting to be entirely this-world-minded This is avarohana or descent in stages In the inverse arohana, objective appearance and the identification of the body with ' I ' both vanish, and the pure ' I ' that remains begins its expansion into

the infinite it is this state that the letter 'naha' in "Dhiyoyonaha" and its associated Panchamaswara denote

There are some additional esoteries hidden in this word We have pointed out that the Gandhara-swara is cognate with the terms 'Dhimahi' and 'Dhiyoyonaha, We have also pointed out how Gandhara-swara literally means the force that sustains manifestation and the art of expression through speech The realisation by the awakened spiritual consciousness of the meditation Bhaktha of the identity of his self with the subtle Omkara arising in the divine depths of his soul in the march-back to Moksha—this realisation is the spiritual counterpart of Gandhara-swara Continued self-indentification with this subtle Omkara leads to audition of harmony of utmost rerefication and fineness that nothing on earth can rival, this indicates the ascent of the soul to the all-but Supreme Kala aspect When staying in this state it may be stated that the self has just begun to perceive that it alone exists as 'I'—a phase symbolised by the esoterics hidden in 'Naha' the last letter of Dhiyoyonaha The next step is the inevitable absorption in the infinite absolute, in other words, the infinite expansion of the 'I' consciousness till all sense of individuallity is lost

We have thus been traversing till now the mysterious subtleties lying hid in the terms Bindu, Nada, Kalo and Kalatheetha Besides, we have also glanced at the fact (indicated in the diagram of the Veena) that Dhiyoyonaha by this intrinsicality affiliates itself to the thara octave out of the three recognised ones viz, 'Mandra' 'Madhyama'

and 'Thara', and constitutes its starting point The rationale for this particular position of Dhiyoyonaha in the Veen is found in the secret that this place indicates that stage in the soul's progress when all ignorance has been conquered and involution into final freedom just begins (the definition of 'Thara' runs 'Tharayatheethi tharam, thamonasnayatheethi va thaiaha) It is logical therefore to expect thara-sthayi to start from this stage When any tune or air is being pitched in thara octave, its modulated descent through cell after cell reaches the anti-climax in its almost fading cadence, leading one to doubt whether it is sound refined to the utmost or silence long drawn-out! This process is spiritually symbolic of the individualised soul transcending at the height of its dhyana its filiation with the super-subtle Omkara and Kala and sinking into the sea of non-egoic supreme consciousness!

Having discussed the thara octave, let us see what the madhyama octave stands for Madhyama to thara is the prototype of the progress of the ego from its individualisation to its full development in worldly activity Everything concerning incarnation is comprised in mandra-sthayi Mandra-sthayi is that tonal expression which grows lower and lower in descending mode When we say that it is rather hard to distinguish it, we declare *Sotto Voce* that the mysteries of creation are difficult to comprehend The three octoves 'mandra' 'madhyama' and 'thara' have arisen in consonance with the esoterics of the three divisions of the sacred Gayathri The inner significations of the term 'Dhiyoyonaha' are innumerable and hard to grasp Their fullest implications are naturally safely locked up in the treasure house of the Vedas

Prachodayath —Literally the meaning is anything that propels or inclinates any other thing energetically The process of the expansion of the sense of 'I' (treated of already) into the infinity of sole existence, and the re-integration into the primal seed of the powers of cosmic manifestation—these two stand in need of all the strength of propulsion imaginable The swara "Shudda Dhaivatha" comes a second time under the scope of the first letter in "Prachodayath" to denote the utter dissolution into the *Paramathmic* essenne of the very buddhi which till then was wallowing in the slush of the transitory sense-world This throws emphasis on the fact that "Shuddha Dhaivatha" which resides usually in the mansion "Bhargaha" representing the cares of the transitory world, duplicates itself to dwell under "Pra" the first letter of "Prachodayath" to declare unmistakeably that the sense bound buddhi has after all found its ***summum bonum*** in its absorption into the Infinite!

When once the egoic sense of self as 'I' has by the the fervour of its dhyana found its culmination into the Infinite, even as the fall of an oleaginous mass into a similarmass, it may pass again into the phenomenal world in its own individual tabernacle and spend the rest of its ordained days on earth as a Paramahamsa or the Fully Enlightened Or it might conceivably divest itself of this tabernacle even when like oil it commingles mass to mass He who re-emerges into the bustling world after having had his ego dipped in the nector of salvation, may yet realise this ego in the turmoil of the world, but since he ts rooted alright in the truth absolute he comes to be known as a Jivanmuktha, i e one who is soul-perfect inspite of

his body! Kakali nishada swara which comprises in its essence the spirit of all the other swaras stands at the very end as in proof of the facts that the perfected buddhi which has had its absorption into the whole never returns to phenomenal life after it has given up the body, and secondly that this buddhi exists alone by itself when salvation has been attained integrating into its essence all the factors of the macrocosm and of the mirocosm as well, even as a spreading tree shrinks back into a tiny seed with drawing unto itself all its multitudinous umbrage! Moreover Kakalinishada swara sojourns in the mansion where "Yath" of "Prachodayath" rules, to impress on us the truth that the power of Sri Chamundeswari manifested in the creation rarefies itself at the time of dissolution into the mystic essence of the ethereal Omkara and then fuses itself with the universal consciousness, In other words, the soul's endeavour which began with obvious vigour to attain atonement, reaches at length realisation of its essential oneness with the spirit of Kala, denoted by '*th*' the last half-letter in Prachodayath, and then expands finally to be coterminous with Infinite (denoted by the at-oned 'Thath') The following quotation from "Gana-rahasya-prakasini" throws strong light on the truths hidden in the process of '*th*' in 'Prachodayath' evolving into the 'Thath' indicative of the transcendent, and in the spear-head position of the Nishada-swara conate with the power of Sri Chamundeswari, which position it assumes at the time of involution and thus creates a situation in which the Parabrahmam alone exists —

प्रणवाग्रे स्फुरन्नास्ते निषादस्सप्तमस्वर ।
प्रणवादौ द्वितीयश्च ऋषभाख्य प्रकीर्तित ॥

At the forefront of Omkara glows in ardiant spendour 'Nishada-swara' which is the seventh and the last in the list of seven swaras It is said that 'Rishabha' the second of the swara hath its station underneath Omkara

When we say that Nishada-swara takes its place in the forefront among the seven, what we mean is that in the scheme of the Veena where we find the first twelve mansions representing avarohana or the unfoldment of the one into the many, Sri Chamundeswari embodies and culminates the diversities To say that Rishabha-swara is in the beggining is to state the mystic truth that Iswara is the root from which evolution arises The second set of twelve mansions represents arohana or the withdrawal stage by stage into the state of the primeval Absolute in other words, the ascent of the soul in to the heaven of Moksha In this upward process it is through dhyana alone that the soul can realise Omkara-nada's thrilling uprise That Rishabha should be found in the first mansion of the second half clearly demonstrates how Iswara contracts as the causal Bindu and serves as the substrat of Omkara at the time the aspirant beging his dhyana Among the three primal states before manifestation, viz , Bindu, Nada and Kala, the first-mentioned Bindu is the state with which alone dhyana comes into contact at its start

In consonance with the staying of the Nishada-swara in the 23rd mansion in the second half, it is the power of Sri Chamundeswari which earlier personified manifestation that integrates the soul into the Kala realisation "Brahmavidyapanishat" supports this intepretation in its saying 'Ardha mathra thatha juyeya pranavasyopari

sthitha ", meanin that he who understands dhyana, if he only goes on intensifying it, he crosses over Bindu and Nada states and merges into Kala Just as Nishada-swara integrates into itself the rest of the swaras Kala sucks into itself all the factors of the microcosm and dissolvet them into their essence This is nought else but the Transcendent itself !

How is this ? We find four sruthis Thivra, Kumudavathi, Manda and Chandovathi, wedded in Shadja-swara When at the dawn of creation, Nishada-swara mates with thivra sruthi and Rishabha mates with Chandovathi it is called ' Chyutha " At the time of re-integration (Laya kala) Nishada-swara appropriates the two sruthis Thivra and Kumudavathi Then the process assumed is termed " Achutha " Sangitha Sastra can be cited here in the following sloka —

च्युतोऽच्युतोद्विधा षड्जो द्विश्रुतिर्विकृतो भवेत् ।
साधारण्ये काकलित्वे निषादस्य च दृश्यते ॥

The purport is that when at the time of dissolution the half-letter ' th ' of the word ' Prachodayath ' mates with ' Tha ' and substrates the Thath ', it is then termed " Achutha " No sooner creation emerges than it undergces the cognomen " Chyutha " and coneentrates itself in the half-letter ' *th* ' of ' Prachodayath ' Just as everything that is ejected as phenomenon has its fading away into its substance, both the sruthis of Shadja-swara typical of dawn and set, are overlapped into by the two swaras Nishada and Rishabha That which has its rise and set is necessarily " Chyutha " and not " Achyctha " Just as

Nishada-swara, when overflowing into Kumudavathi the second sruthi of Shadja, is termed "Achyuth", similarly the power of Sri Chamundeswari which has entered into Kala after withdrawing all the energies of manifestation thereunto, leaves behind even this Kala aspect and passes into the Infinite and is then termed "Achyutha" This in other words means that the '*th*' the half-letter at the end of Prachodayath, transmutes itself into 'Thath' and this is the esoterics of the term "Achyutha" It is to demonstrate that this Achutha state is the essential core of the Gayathri manthra that this manthra is specifically discussed us under —

Thath	Sa	Vi	Thuhu	Va	Re
1	2	3	4	5	6
Ni	Yam	Bha	Rgaha	De	Va
7	8	9	10	11	12
Sya	Dhee	Ma	Hi	Dhi	Yo
13	14	15	16	17	18
Yo	Maha	Pra	Cho	Da	Yath
19	20	21	22	23	24

The Parasakti—the power ensconed in '*Th*' the half-letter of '*Thath*'—spreads itself out in the processes of creation, maintenance and re-integration, and again concentrates into this same '*th*' even as this half-letter polls into itself the spirit of all the other letters forming the Gayathri manthra from Savithuhu down to the last word In other words, the single substantive '*Thath*'

draws itself out into the other words spread over the beginning and the close of the manthra, and since it thus sets a limit to the manthra it is well-termed "Chyutha" When this '*th*' on the other hand stands alone in combination with '*Tha*' after having withdrawn unto itself the essentials of all the words formed by the letters one to twenty-four, it becomes only '*Thath*' with no other word necessary to complete its esoterics and it is then konwn as "Achyutha" Since the mysteries of all the digits from one to twenty-four undergo disintegration and then coalesce into the substance of the first digit, this first digit has come to be known as "Achyutha" or prime integrate Also, this prime integrate is "Achyutha" because it is no more analysable and hence it is indestructible Besides, there is an additional greatness reflecting this Chyuthaachyutha aspect of the Gayathri manthra

Let us omit '*Thath*' and then consider the divine wonders conveyed by the other words Savithuhu commences with the letter '*Sa*' At the end of the whole manthra glows the half letter '*th*' This half letter when it proceeds to imbibe in itself the spirit of all the other letter till '*Sa*' is reached, comes up finally with this first letter and coalescing with it forms the substantive *Sath* *Sath* means 'that which is comely' or simply 'that which exists' When *Thath* and *Sath* come together they form the clause "*Thathsath*" meaning "That is that which exists" Similarly when the letter '*Vi*' of Savithuhu combines with '*th*' the last half-letter, the resultant is '*Vith*' giving us the sense that "that is Vith" i e, the

Absolute is Chidrupa or pure consciousness '*Vith*' means in accordance with the niruktha "Vidu–jnane" pure awareness or consciousness This pregnant mystery explains perfectly how the first two mansions of "Savithuhu" in the Veena ensoul the glory of Iswara It is now clear how in these three ways "Achyutha" indicates and stands for the everlastingness of the Supreme Oversoul This mystery is applicable as well to the relationship between the individualised phenomenal soul (Jeeva) and Iswara In brief, we have to note the parallelism that runs between the half-letter '*th*' being drawn to the immoveable '*Tha*' and forming '*Thath*', and the sole existent projecting its power into manifestation even as an object and its reflection and so transcending the latter by its immoveability, soleness and everlastingness! It alone exists and all the rest is but its reflection! It is only the half-letter '*th*' that undergoes evolution and involution The following Vedic citation must strengthen the above interpretation and also it brings out the analogy that exists between this Supreme spiritual mystery and the format of of the Veena —

योवेदादौ स्वर. प्रोक्तो वेदाते च प्रतिष्ठित. ।
तस्य प्रकृति लीनस्य य परस्स महेश्वर ॥

Meaning —The unknonwable transcendent is the Supreme Lord over what is mentioned both at the beginning and at the end of the Vedas, namely, the subtly-spread Omkara He is also the Lord over His own reflected power blazoned by the word "Savithru" and immanent in the state of shuddha-sathwa guna of which the

Vedas are in embodiment. In the metaphysics of transcendence there exists but one Supreme Consciousness ; it is only in manifestation that the Absolute Unknowable who is the power in its heart and its Iswara, divides Himself into three aspects of Brahma, Vishnu and Siva for functional purposes !

In other words, the esoteric analogy between the Veena and the Gayathri comprises the mystic processes of Omkara which arose at the dawn of creation even as seed, exfoliating from its core of undefined harmony into the eternal Vedas and into the seven primordial swaras or modes of harmonic expression, its subsequent growth into the cosmic activities of creation, maintenance and destruction, and its final withdrawal into itself after assimilating all the expressed mysteries, ensouled in these Vedas ! Besides, it is important to note that it is the Nadabrahma or the power of the primordial sound that is the matrix from which arise in succession creation, maintenance and dissolution. The Thaithiriyopanishath has the following dictum bearing on this moot question :—

तस्माद्वा एतस्मादात्मन आकाशस्संभूतः । आकाशाद्वायुः ।
वायोरग्निः । अग्नेरापः । अद्भ्यः पृथिवी । पृथिव्या ओषधयः ।

The first evolute in creation is the Universal inchoate ' Om ' without stress or distinction. It is a continuum embracing all. Wherever it spreads there is called Akasha. This continuum without stress or parts is called Kala It is this stage that is concomitant with the rise of the Vedas. At this stage, Kala is avyaktha or unmanifest ; in other words

it is an invisible extension When this Supra-material Akasha distils of its own accord into visibility as spaces, then motion sets in its impartible mass, and this motion generates the restless Vayu or wind From restlessness friction ensues and from friction sound This sound is the reflex aspect of the stressless indistinct continuous Kala or anahatha Om This reflects of the primal sound, takes on the aspect of Omkaranada and is then co-ordinate with Nada which is the second of the three primary evolutes Kala, Nada and Bindu It is this Omkaranada that is the Ahatha or manifest sound

The friction consent on the restlessness of Vayu is responsible (in addition to the birth of sound) to the birth of heat or radiation and thus of Agni or fire From Agni proceeds form (It has to be noted that until this stage of the Supreme Force continues entirely formless) Radiation or Thejas precedes form This Agni is nothing but the reflex of the radiation which is natural to the Supreme Brahman The form which this reflex–radiation condenses into is a circular point integrating in itself the divine creative potentiality It is then known as Bindu, the third of the primal evolutes The Sun is an apt illustration for the format of this Bindu From the coalition or inherence of Agni in the five subtle elements all gross forms like water, earth and so on evolve The process is reversed in dissolution when all the foregoing catogories pass into the Nadabrahma and from thence into the inchoate unstressed primal Omkara at which stage it is the Transcendent alone with no tinge of duality anywhere Chiefly, it is to be noted that it is the manifest Omkara-anda that vitalises immanently the five subtle elements

It is because of this course which cosmic evolution takes, the Riks state " Akashad vayuhu—Vayoragnihi "

We have seen how the 24 mansions of the Veena are compared with the 24 letters of Sri Gayathri But many may like to know the factors which influence the comparison We shall try and set them down here The Supreme Siva-Sakthi which is immanent in Gayathri, assumes the collective totality of the factors of manifestation , that is, the aspect of Viratswarupa in evolution , in involution the same Parasakthi or Siva-Sakthi re-integrates into the transcendent Absolute This is the supreme mystery of mysteries conveyed by the great Gayathri manthra with its four and twenty seed-components of pregnant potentiality All the truths centering round this cardinal fact have been well brought out already in our discussion on the essential identity of 'Om-thath-sath' with the spirit of the Gayathri Manthra

Any human activity touching the havenly powers has to fall under the three fundamentals of work, viz , creation, maintenance and dissolution, which together constitute the soul of Sri Gayathri We reproduce here, in illustration of this truth, corresponding to sthayi, arohi, avarohi and sanchari respectively When ragas are aired to measurement or time limitation, then they co-ordinate with 'thala' or time-beat When none of these limitations bind a string of harmony and it proceeds on a single pitch to varying heights, it is known as Anibaddha Ragalapane or unbound exploration of raga

In the science of music the seven swaras are grouped under three heads of 'grama or provinces', viz , *Shadja*,

Gandhara and Madhyama Since this science is calculated to uplift the listener to regions of self-forgetting bliss, it is known also as the science of ecstasy Everything in this world to fulfill its inherent potency must possess in perfection its limbs and other accessories When any organism possesses in this manner all its accessories, it is said to be all round, i e, that it shows *Alankara*, similarly, when a raga fulfills itself of its innate beauty it is recognised that it invests itself with Alankara which means perfection in all respect

All the foregoing attributes outlined in the science of music and demonstrated on the Veena, have their roots going back to the Vedas for the Vedas are their primal source as they are of every known science in the world The primordial Omkara basing out of the supreme power comprises the totality of the cosmic energy upholding Aksharasakthi (the power of syllabification) It is from this reservoir there emerges the distinct letters of the alphabet Just as the basic graphic stress in the sound of Veda group themselves under the four main headings, viz, Udattha, Anudattha, Svaritha and Prachya, in tne sciencc of music also, there exist four stresses viz, Sthayi, Arohi, Avarohi and Sanchari The heavenly heirarchy arising out of the need of the Supreme for canalising the energies indued in creation, maintenance and re-integration, glow in their splendour as coordinates of the different aspects of divine power enshrined in the Vedas The different ragas of Sangitha Sastra owe their rise to congenital association with these varying heavenly powers Just as the recitatory mode of the Vedas springing out of ' Prakrithi ' the primal created substrate, divides into four sub-modes viz ' Pada, Krama

Jata and Ghana, so also does shuddhagana of the Sangitha Sasthra divide itself into tune, gestures and other such regulating (parimana) limitations imposed by *thala* or time-beat Even as one can recite the Vedas without the limitations of the four kinds mentioned above, one can explore into the regions of a raga without the aforesaid limitations on a single basic note and this, as we have already said, constitutes Alapana

In the Vedas, all the manthras have their charactristic divinites associated with them All these divine powers are aspected mainly under the three great laws the closing of the manthra addressed to any deity whatsoever with the "Prachodayat' with which the sublime Gayathri ends its own three-divisioned hymn, as has already been shown in connection with Gayathri Japa in Sandhyavandana Thathwartha

तत् पुरुषाय विद्महे महा देवाय धीमहि - तन्नो रुद्रः
प्रचोदयात् ।
नारायणायविद्महे वासुदेवाय धीमहि - तन्नो विष्णु·
प्रचोदयात् ।

There are manthras like the above for all the Gods ending with Prachodayath In brief we may state in conclusion that whatever may be the mode in which the unknowable absolute connoted by '*Thath*' or names pertaining to '*Thath*' chooses to carry on the phenomena of manifestation along the channels of creation, maintenance and dissolution (under the aspects of Brahma, Vishnu and Siva), this mode is eternally immanent in the corpus

of the Gayathri, and there is no straying away from it Similarly also "Nadabrahma Sakthi" (Saraswathi Devi), Thejo Sakthi (Devi Savithri) and Ananda-swarupa (Sri Lakshmi Devi) have each to carry on their allotted function in consonance with the immanent verities existent in Gayathri Since this most holy and most mystic of manthras is the basic substrate for all divine activities of whatever kind, the Veena which is the concrete image of Nadabrahma is also an affiliate of Sri Gayathri What a miracle it is to contemplate that the Veena which we mortals use is of this sublime mystery a prototype!

PART III

CHAPTER I

COMPARISON BETWEEN THE VEDAS AND THE MINOR METRICAL STRINGS OF THE VEENA DEMONSTRATING THE MULTI-PHASED ADJUNCTS OF MUSIC

Raga (airs) arise out of swaras (modes) These modes accompanied with letters form Ragas, and these with their melodious tone delight the hearts of their critical audience Tones which convey the moods, denoted by particular swaras ought to vary to the extent there are such moods, and so there must arise in music many ragas Besides, there exist four kinds of gamut denoting the limits to which tones can extend during singing, viz , the even

tenor, the crescendo or ascending scale, counter-crescendo or descending scale and the octave in which the three kinds are mixed of creation—Brahma, Vishnu and Siva It is in consonance with this mystery that the seven swaras are also provincialised into the Shadja, Gandhara and Madhyama gramathraya which are first of the swaras even as Brahma, Vishnu and Siva are first among the Devathas Just as there arises symphonic euphony delighting the hearts of all when the Vedas are recited, so also there exists symphonic ecstasy in the swaras of music when expertly rendered, known as 'Murchana' Just as the seven Mother-Powers immanent in the Vedic sounds are symbolised in the seven cosmic fundamentals, viz, Bhuh, Bhuvaha, Suvaha, Mahaha, Junaha, Thapaha and Satyam, so also are the seven primary swaras symbolised by the seven graphic digits Sa, Ri, Ga, Ma, Pa, Dha, Ni Just as alankara in the Vedas inhibits all the diverse beauties of the Vedas, the science of music also has got its octave which interfuses the beauties of all the swaras The Sama among the Vedas is musical in its node, in other words, its power is directly worshipful It is because of this that music immanates the worship of the power of the primal creational harmony Though in the matter of accessories, there exists a parallelism between the Vedas and the science of music, it goes without saying that the Vedas are far superior to the latter on the whole In what we have to say in the ensuing pages the sublime holiness of the Vedas will become apparent

We have already explained how the four main strings of the Veena have for their determinate nature "Shuddha-sathva-guna" or the essence of pure beings, and how the

minor three wires on the side represent respectively 'mixed sathva, rajo and thamo gunas with the sole function of measuring the course of the swaras with relevant time-beat This time-beat or rhythm trifurcates into Kala (time), Kriya (tempo) and Parimana (gamut) as recognised by the Sangitha-Sasthra

काल. क्रिया च मान च संभवन्ति यदासह ।
तदा ताळस्य सभूतिरितिज्ञेय विचक्षणै. ॥

This sloka means that it must be understood that the need for rhythmic measure arises when there occurs a union of the three factors Kala, Kriya and Parimana The three minor side strings of the Veena which reveal the trifurcated malina-sathva, rajo and thamo gunas are being present in the thala or rhythmic beat, also reveal that they represent as well the distinctions of time, tempo and gamut

Parimana means that which subordinates itself to limitations This is of the nature of thamoguna Massive, non-living objects which are the easiest to be brought under limitation, were the first to appear in creation through the instrumentality of thamo-guna (dullness, lethargy) Things of illusive worth which arise in the course of life's activities are believed by a dense and feeble intelligence as being of real worth, and a proneness to go to sleep in the face of duties to be performed is also another attribute of it Such intellectual and physical lethargy is the peculiar determinate of thamo-guna which therefore easily succumbs to outside limitations The power of restlessness inherent in rajo-guna

fills the world with diversified objects which first arise and then undergo full development through its agency. Rajo-guna which has restless desire for multiplication as its determinate is responsible firstly for dragging the senses and the mind towards material objectives and their manifold increase, and secondly for bringing into the arena of feelings passions such as Kama (lust), Krodha (anger), Mada (pride) and Mathsarya (envy, malice). Vikshepa literally means to create, to produce. Malina-sathva-guna, on the contrary, induces a modicum of pleasure into one's handwork of whatever kind, and it also inclinates one's feelings during worldly intercourse into channels of gentleness, restraint and preference for pursuing one's ordained disciplines. Just as the three aforesaid gunas are represented in music as being limited by time, tempo and gamut, *thala* also undergoes a similar limitation by the same agency. "Sangitha Rathnakara" has the following definition of thala —

ताळस्तलप्रतिष्ठायामितिधातोः प्रयोगत ।
नृत्यगीतं तथा वाद्यं यतस्ताळे प्रतिष्ठितम् ॥

This means that the word *thala* is derived from the root "thalaha prathishtayam". Dance, song and instrumental harmony shine well when subjected to *thala*. The true nature of "prathishtitha" in the above sloka comes out when a raga born out of the swaras yielded by the four major strings of the Veena allows itselfs to be regulated by the rhythmic measure meted out by the minor side strings of the same. The world itself partakes of the nature of the combinations and permutations of

time, tempo and gamut This means that the cosmic processes of creation, preservation and inhibition betroy subordination to the limitations imposed by Kala, Kriya and Parimana through the agency of the rajo-thamo gunas Just as shuddha-sathva-guna or the instinct of pure being serves s the basis for the activities of rajas and thamas, the four major strings of the Veena produce ragas which assume individality through coalition with the *thala*, which in its turn is a product of the three minor chows Even though shuddha-sathva-guna does mix with rajas and thamas and imperts vitality to them, yet it shows that it is independant of and superior to them in every way by inspiring the four major strings of the Veena which are its vehicle, to produce ragas which can well dispense with the collaboration of the time, tempo and gamut of the minor strings and soar unaided to the heights of symphonic ecstasy in solo alapana This is a fact well within the experience of one and all of us Ragalapana without *thala* is alone capable of conferring pure delight on one Pure delight is the essence of sathva guna Similar to the reaction effected hy the major strings of Veena, is that effected by the proper recitation of the Vedas whereby one is not only delighted but also strengthened in holiness and brought into spiritual contact with the heavenly powers

Thala has got its own limitations There comes a stage when all the three constituents of *thala*—(Kala, Kriya and Parimana) cease activity and their combined echo commingling with the echo of the swaras of the major strings together pass into the power of the holy OM spreading (Kala) the mantle of mystic peace over all

This is the visible prototype of the sathva guna immanent in both the Vedas and in the four major strings of the Veena commingling with the rajas and thamas immanent in the minor chords to produce the diversities of worldly life, the joint fusion culminating in the attainment of the peace of the subtle heavenly Om by the weary human soul!

Pada, Krama, Ghana etc , are so many model adjuncts to Vedadhyayana or reverent recitation of the Vedas These adjuncts are called " Vikruthi " and without these adjuncts self-possessed recitation of Vedas is called "Prakruthi" The Vedas declare " Adhyayanasya sakshath prakrithithwam " in support of the above When the Vedas are intoned in an even tenor without the stresses of Pada, Krama, etc,, it means that all these adjuncts are potentially present in the Vedas Similarly, the factors of *thala* also are present potentially in a raga while it is aired without stresses of space, time etc A raga is comprehended in a swara and a swara attains to the solemn stillness of divine transcendence In the same way, rajas and thamas, the determinates of Kala, Kriya and Parimana enter into and coalesce with Shuddha-sathva–guna through evolutionary vicissitudes This Shuddha-sathva or prakrithi (the creative potential) enters into the transcendent Supreme

Therefore it follows that even as pure undifferentiated Veda recitation embosom within itself all stresses and modes such as Pada, Krama, Ghana etc , even as Shuddha sathva or prakrithi inhibits within itself the activities of disturbed-sathva, rajas and thamo gunas, so also do the

swaras withdraw into themselves the multi-phased *thala* It is in consonance with this truth that there exist only seven *thalas* to suit the seven swaras Again, it is in consonance with this truth that the three minor chords of a Veena are known as Anusarani, Anupanchama and Anumandra, "Anu" meaning supplementary or complementary It is necessary to note that the essence of thala power is immanent in the Vedas since their counterpart (material) the Vcena is complete as an instrument only when all the seven strings are present in it In other words, all the determinate natures of malina-sathva, rajas, thamas and of shuddha-sathva, are immanent in the vast treasure-house of the Vedas

Briefly, it may be stated in accordance with what sage Vidyaranya has declared in his Veda Bhashya "Yasya nisavasitham Vedah yo Vedebhyo akhilam jagath", the Vedas have sprung from the primordial Omkara which is the outgoing breath of the One existent, and the whole cosmos is but an expression in space and time of the Vedas This truth has well been explicated in the course of our discussions on the parallelism that runs close between the Veena decorating the hands of Sri Sarada and the great Gayathri manthra Till now we have been exploring the comparison between the strings of the Veena and the Omkara It now remains for us to consider the parity between the seven swaras and Omkara and also the greatness of the power that resides in these swara

CHAPTER II

SAPTHA SWARA MAHIME
THE GREATNESS OF THE SEVEN SWARAS)

नादात्मकस्तु प्रणव स्तथानादात्मकास्स्वरा ।
तस्मादोकार एवैते स्वरालीनास्तदात्मके ॥
तस्मिस्तु मातृकास्तित्र स्तासुशक्तिस्त्रिधामता ।
गायत्री चाऽऽसावित्री साम्यरूपा सरस्वती ॥

(From the Sangitha Sasthra)

Omkara is the apotheosis of nada swara All the seven swaras beginning with shadja are the same Therefore all the seven swaras are co-existently fused inside the essence of Omkara Therefore, there exists in the Omkara sound the conjoint essence of the three aspects of the Supreme Mother-Power, viz Gayathri, Savithri and Saraswathi, in the form of the three mystic syllables *A*, *U* and *M*

Thus we obtain authoritative proof of the statement that Omkara comprises the three mystic syllables *A*, *U* and *M*, which are the potential-pointers of the triune Mother-Power born of the union of Devi Gayathri Savithri and Saraswathi It is these three syllables that expanded into seven are known as the seven Vyahrithis and the seven swaras Since Omkara, the Vyahrithis and the swaras are all entities permeated by nada, the swaras are naturally only an aspect-mode of Omkara It is because of this truth that Sangitha Saṣthra has grouped under three main heads the seven swaras, their names being

Shadja, Gandhara and Madhyama gramas Just as the seven swaras see it fit to integrate themselves into three main groups, so also do the seven primal syllables indued with creative power group themselves under the treble syllabic constituents of the great Omkara "Yogathath–vopanishath" provides us with the needed authority to enforce the above truth —

त्रयो लोका स्त्रयोवेदा स्तिस्रस्सध्या स्त्रय स्वरा ।
त्रयोग्नयश्च त्रिगुणा स्थितास्सर्वे त्रयाक्षरे ॥

Even in the Varnamala there are seven chief swaras and among them *A*, *E* and *U* are the important ones These seven swaraksharas manifest themselves as sixteen swaras, which in turn become sixty four following the udaththa, anudaththa, swaritha and prachaya modes of recitation The Sangitha Sasthra confirms this fact as under

सस्वरष्षोडशाकार स्तूदात्तादिविभेदत ।
मरुद्भूर्ध्वँ मधश्चारा श्चतुराकारतो भवेत् ॥

This topic concerning the permutation of these mystic syllables is profoundly occult "Shodasa kalo vai purushaha" declares the **Veda**, meaning that the sixteen-angled conscious emanations or rays of Iswara blossom out into the sixty four aspects of learning or knowledge, as is testified to by the scriptural saying "Chathuhshashti kala vidya" If all the different alphabets are integrated into affiliated groups they fall under seven heads denoted (according to the sloka cited from Sri Sankara which we

have used as our introductory stanza for this treatise) by the seven representative groups *A*, *Ka*, *Cha*, *Ta*, *Tha*, *Pa*, and Ya. Besides, we find in Panini's Vyakarana-suthras (1–1–69) the rule " anudithsa varnasya chaprathyayaha ". In brief, it is the power of the transcendent that exfoliates even as the seed into the many-branched tree into all the symbolic sound-graphs, into the seven swaras and into the twenty-four mansions of the Veena which in themselves are but the integral variants of the mystic four and twenty letters of the Holy Gayathri This means that both the seven Mother-Powers immanent in the seven swaras and the Devi Gayathri being one and the same creative complex constitute the variegated unity known as Parabrahman with His self-born Shakthi That swara means transcendence is borne out by the saying of the Sangitha Sasthra " Swatho ranjayatheethi swaraha ", which means that is swara which owes its rise to no other cause but its own impulse towards expression Uncaused self-expression is the Absolute alone and none other. Therefore the seven Vyahrithis and the seven swaras with their immanental deities the seven Mother-Powers are all but variants of the Supreme transcendent power. The following citations enforce the truth of what is stated here —

From " Atharvasiropanishath "

या भूः, यश्च भवः, यश्च सुवः, यश्च मह्ः, यश्च जनः,
यश्च तपः, यश्च सत्यं ।

From "Rama–thapani" and 'Nrisimha-thapini Upanishath"

या सप्त महा व्याहृतय ।

In the Veena we find the seven swaras distributed over twenty–four mansions and not seven These twenty-four mansions contain the innate principle of the twenty–four letters of the Gayathri Though a sense of differentiation between Sri Gayathri Devi and the seven Mother-Powers may thus seem to arise, in fact this is not so Together they constitute the power of the Absolute This follows from the fact that the twenty-four mystic graphs of the Gayathri are but a spread-out of the Supreme Power These twenty-four graphs represent the cardinal fixtures of the human frame and the seven vyahrithis and the seven swaras are but a vocalised expression of this mystic truth We shall explain this mystery further Man's body is an aggregate of hands, feet, eyes, ears and so on Since it is these limbs that constitute a body-entity, the limbs and the body are but one whole Similarly, the seven Mother-Powers and Sri Devi Gayathri constitute but one entity An artist first conceives all the accessories necessary to give shape to the figure he desires to project, and then he evolves this figure The process has to be this because of the existence of limbs or accessories constituting any figure Similarly if there are found twenty-four mansions to exist in the Veena, this existence of theirs is possible just because of the co-existence of the swara-acccssories which in this case are seven Since for a thing to be recognised as an entity its accreations are essentials to one's first conception, so

also the first conception of the seven swaras, nay, of the seven vyahrithis which are the root-principle of these swaras, is essential to realise the full conception of Devi Gayathri The following citation from "Gayathriopanishat" proves the truth of this statement.—

ओंकारा द्वयाहृतयो भवन्ति ।
व्याहृतिभ्यो गायत्री भवति ॥

This means that the vyahrithis are of the nature of limbs to Sri Gayathri, that this is so is demonstrated by the Gayathri manthra displaying at its very start the formula "Om-bhur-bhuvas-suvaha", which formula serves as an indicator of the seven vyahrithis.

We know that the seven swaras are evolved out of the four main strings of the Veena We also know that these main strings inhibit shuddha-sathva-guna and are the visible manifestations of the spirit of the four Vedas And we have also discussed the inevitable metaphysical distinctions innate in the four Vedas in consonance with the respective swara modes vehicled by the four main Veena-strings. It follow therefore that Veda verbally stands for the spirit of Sabda–brahma It is because the Veda is verily the absolute as sound that it is enjoined on us that in reciting it we have to follow implicitly the directions as to sound and stress given us by expert preceptors The Veda therefore is termed Sruthi because of the necessity for a learner to take it in, in all its perfections of sound, by his ears There can be no question therefore that the Veda is verily the Sound Absolute comprising swara and

akshara Let us now consider the eternality or otherwise of the Veda which is nought but sound

To begin with, we assert that the sound-aspected Veda is eternal Sound is indestructible We have already stated that there are two divisions in sound ahatha and anahatha manifest and unmanifest Omkara which dawns from the transcendent power at the very beginning of things spreads itself over all or broods over all subtly potentialising the seven primeval syllables or seven Mother Powers of sonantal being Omkara is anahatha in this stage, and it is the Veda interfused in the subtle ether or Akasa The determinate nature of Akasa is sound This means that sound is the sole principle of Akasa Therefore, throught the ether there reigns in conscious universality the subtle, unmanifest spirit of the anahatha Om The cosmic processes of creation, maintenance and inhibition follow this mystery of anahatha What we mortals listen to are sounds produced by percussion i e, one object impacting against another—this is ahatha sound This ahatha is the echo of the primal anahatha sound When two objects in space strike against each other, a stress is caused in the equilibrium of Omkara giving birth to a movement whose reflection forms the manifest sound Hence, the product is termed as an echo In all living organisms the movements of the bio-motor force which is known as Prana, give rise to ahatha sounds which are in their very nature but the throwbacks of the universal, super-subtle, primeval anahatha sound This sound-effect limited through manifestation loses at length its individuality and is swallowed up by the parental all embracing anahatha sound And this anahatha sound itself rarefies

its essence into that of the infinite Omkara and then is transfused into the power of the Absolute! Therefore, it becomes plain that what undergoes disappearance is this manifest sound-effect of impact between two objects and not the sonantal *primum mobile* the receptacle of all and co extensive with the Infinite itself! When thus we arrive at the truth that sound is indestructible we proclaim *sotto voce* that the Vedas (which constitute Omkara) are indestructible, for if one maintains sound is finite, he says at the same time Omkara is finite and is then reduced to the absurd proposition God Himself is finite!

The Vedas, it is clear, are of the essence of swaras and aksharas In the light of the saying "Swaryanthe uchcharayanthe ithi swara" a swara is so called because it results from utterance We have already explained 'Swara' in the other sense of self-caused expression, i e, expression resulting from no other cause but its own movement Besides, from the very verbal meaning of 'swara' one can conclude that there is no destruction ultimately for sound "Akshara" also means verbally "naksharathee thyaksharam", meaning that, that is akshara which knows of no end Therefore, the Vedas which are the form of the powers of swara and akshara, spread themselves out as the *Prapancha* or phenomenal universe or as the manifested principle of Nada–Brahma or the Sound-Ultimate When unmanifest, the Vedas are the Absolute itself It is in obedience to this sublime mystery that the whole universe of manifestation is gently rocked on the waves of the soul enthralling Vedic recitation conate with the essences of both the anahatha and the kala verities of divine Omkara Just as the Supreme both interfuses and transcends His

phenomenal creation, Vedic sonance also interpenetrates and interfuses with the texture of the whole in the guise of the nectarine anahatha 'Om'-infinite and uncircumscribed! It is because of this cosmic spread of the Veda as Nada-Brahma or anahatha sound that adepts are enabled to hear singing from far distant places by yogis and we of today listen to far-away sounds through instrumental devices In essence, all the three—the Vedas, Devi Sharada and the Transcendent Power are one and one only, That the effected sound or ahatha vibration is indebted to the anahatha sound for its *spandana* or spread is proved by the fact that Devi Sharada is the immanent power that informs and inspirits the concussional sound This is attested to by the Vedas in the following —

वाग्वै देवेभ्योपाक्रामद्यज्ञायातिष्ठमाना सावनस्पती न्प्रविशद्यैषा वाग्वनस्पतिषु वदनि यादुन्दुभौ यातूणवे यावीणायाम् ।

In part II we have authenticated by relevant scriptural citations the fact that since the seven swaras are self-moved, they are of the substance of the Supreme and that it is due to this they are presided over by creative powers named Brahmi, Maheswari, Kaumari, Vaishnavi, Varahi, Indrani and Sri Chamundi Just as the seven swaras interfuse harmonically both in the ten kinds of 'base' or basic intensities and in the four modes of Vadi, viz, Vadi, Samvadi, Vivadi and Anuvadi, and explore all possible gamuts with their multiphase dress, so also these seven Mother-Power emanations mentioned above fuse and interfuse their respective energies and range ovehret

sentire field of phenomenal manifestation which proceed from out of the Nada-Brahman or Supreme Omkara !

It has been explained how ragas proceed from swaras Among these seven Mother-Powers all the six leaving out Brahmi, so act and react that each possesses in addition to its own drive a complex of those of the other five The consequence is that each of these six powers comprises six distinct aspects–in other words, their totality of aspects is thirty-six These thirty six sub divisions give birth to the same number of " Shuddha Madhyama " janya ragas Just as Asuras are the antipodes of the Devathas and manifest-maya of pure-maya, there are thirty-six " Prathi-Madhyama " ragas as opposed to the shuddha variety Even these inter-divisions are in no way final, but they go on splitting and inter-splitting, subtlising and inter-subtlising so incessantly that the number of their aspects is almost infinite, and necessarily the musical airs they give rise to are also almost infinite He alone who is able to pierce into the determinate essentials of all these infinite ramifications of the seven-fold mother-power is fitted to understand and explore the inner natures of the corresponding infinity of ragas Briefly, we may say that the mysteries of ragas in general are entwined with the fibres of the Supreme Creatrix and She alone is capable of unravelling them !

We have stated more than once that the seven swaras and their prototype—the seven-phased Mother-Powers—constitute the very essence of the Supreme Absolute It is this power of the Great Mother in Her seven fold aspect that adumbrates in super-subtle pre-manifestation

regions as Kala-sakthi, Nada-sakthi and Bindu-sakthi, this seven fold emanation of power condenses itself into seven dots (bindus) of cosmic potentiality and is then known in the terminology of Manthra-sastras as "Bindu-vyuha" This in other words means that this compact spheroid of seven-fold powers not only includes within itself Kala, Nada and Bindu, but it also outtops them since it is the very transcendent Absolute itself! There are many authoritative dicta emphasising the greatness of this seven-fold Mother–Power' vide the following —

Thaithireeya Sruthi —

सप्तप्राणा प्रभवन्ति तस्मात्सप्तार्चिषस्समिध सप्तजिह्वा. ।
सप्त इमे लोका येषुचरन्ति प्राणा गुहाशयानिहिता स्सप्त सप्त ॥

Just as Sri Sharada Devi holds the Veena in Her hands, the Lord Dakshinamurthy also holds in His hands the Veena and Damaru Sri Krishna handles the reed–pipe In this pipe there are seven air–vents corresponding to the seven swaras The greatness of the entire heavenly hierarchy hinges on one supreme principle only—the verisimilitude to Nada-brahma or the transcendent Omkara, nay, to the Transcenedent itself! That the seven swaras and their matrix, the seven-fold Mother–Power, are in fact the Supreme Absolute itself is borne testimony to by

Thripura-thapanyopanishat,—

मातृका पञ्चाद्वर्णविग्रहेणाकारादिक्षकारान्तेन व्याप्तानि भुवनानि शास्त्राणि छदासीत्येव भगवती सर्वं व्याप्नोतीत्येव तस्यैवै नमोनम ॥

We have discussed the greatness of the seven swaras in this chapter Besides, I have made mention in the introductions of both the Ramayana Anthararartha and this treatise how there exist to this day in a place belonging to the Hagalvadi estate (where in a previous birth of mine I was a palegar) two fanes, one dedicated to Sri Rameswara and the other to Devi Saptha-mathruka or the Mother-Power of the seven–fold syllables Since I am inditing this thesis through Her unbounded grace working in me and uplifting me, I reproduce here for the sole purpose of my own worship the hymn of praise in the "Devi Sapthasathi" (which has seven recognised commentaries occuring in the text of the great Markandeya Purana—the hymn by meditating on which the great Mother shows Herself to Her devotees Her real self as the Self of selves that is the Transcendent Supreme itself !

1. हसयुक्तविमानस्थे ब्रह्माणीरूपधारिणी ।
कौशाभ क्षरिकेदेवी नारायणि नमोऽस्तुते ॥

2 त्रिशूल चन्द्राहिधरे महावृषभ वाहिनी ।
माहेश्वरी स्वरूपेण नारायणि नमोऽस्तुते ॥

3 मायूरकुक्कुटवृते महाक्षक्ति धरेऽनघे ।
कौमारी रूपसस्थाने नारायणि नमोऽस्तुते ॥

4 शख चक्रगदाशङ्र्ग गृहीत परमायुधे ।
प्रसीद वैष्णवीरूपे नारायणि नमोऽस्ते ॥

5. गृहीतोग्र महाचक्रे दंष्ट्रा धृत वसुन्धरे ।
वाराहारूपिणि शिवे नारायणि नमोऽस्तुते ॥

6 किरीटिनी महावज्रे सहस्र नयनोज्ज्वले ।
वृत्रप्राणहरे चैन्द्रि नारायणि नमोऽस्तुते ॥

7. दंष्ट्राकराळवदने शिरोमाला विभूषणे ।
चामुण्डे मुण्डमथने नारायणि नमोऽस्तुते ॥

CHAPTER III

COMPARISON BETWEEN THE VEENA AND THE HUMAN BODY

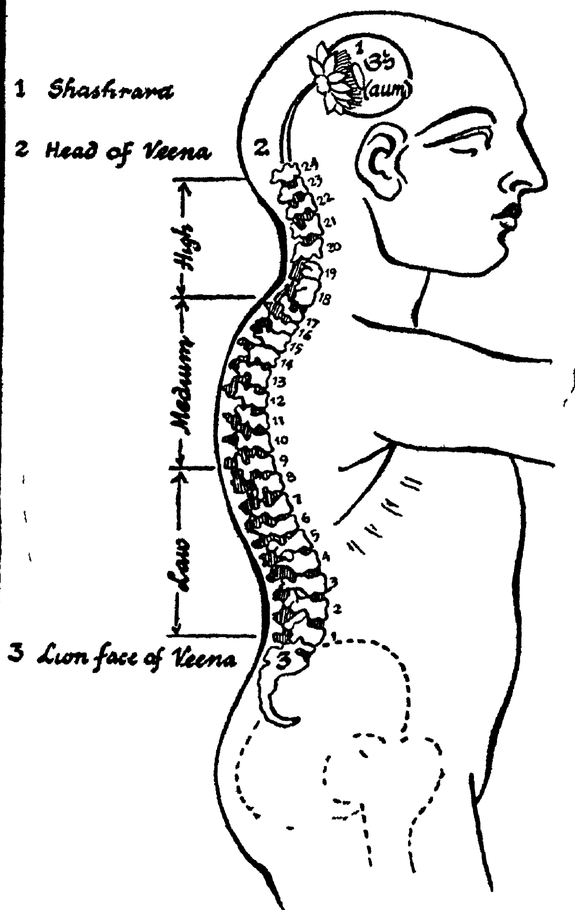
We have drawn till now the parallelism that exists between the Veena held in Sri Sarada Devi's hands and the macrocosm conate with the Vedas and the Supreme Absolute Since the microcosm which is our flesh-and blood body, reproduces most minutely the supersubtle mysteries of the macrocosm, we here set out to study the the parallelism that exists between the constituents of the Veena and the wonders of the human frame

In the backbone of the human body an upright chord is seen beside it extending from down the pelvis right up to the brain sustaining this backbone This chord known as the spinal chord is like unto the trunk of the Veena Just as there are twenty-four divisions in the Veena there exist similar assortment of twentyfour vertebrae in the spinal chord These constitute the spinal column even as

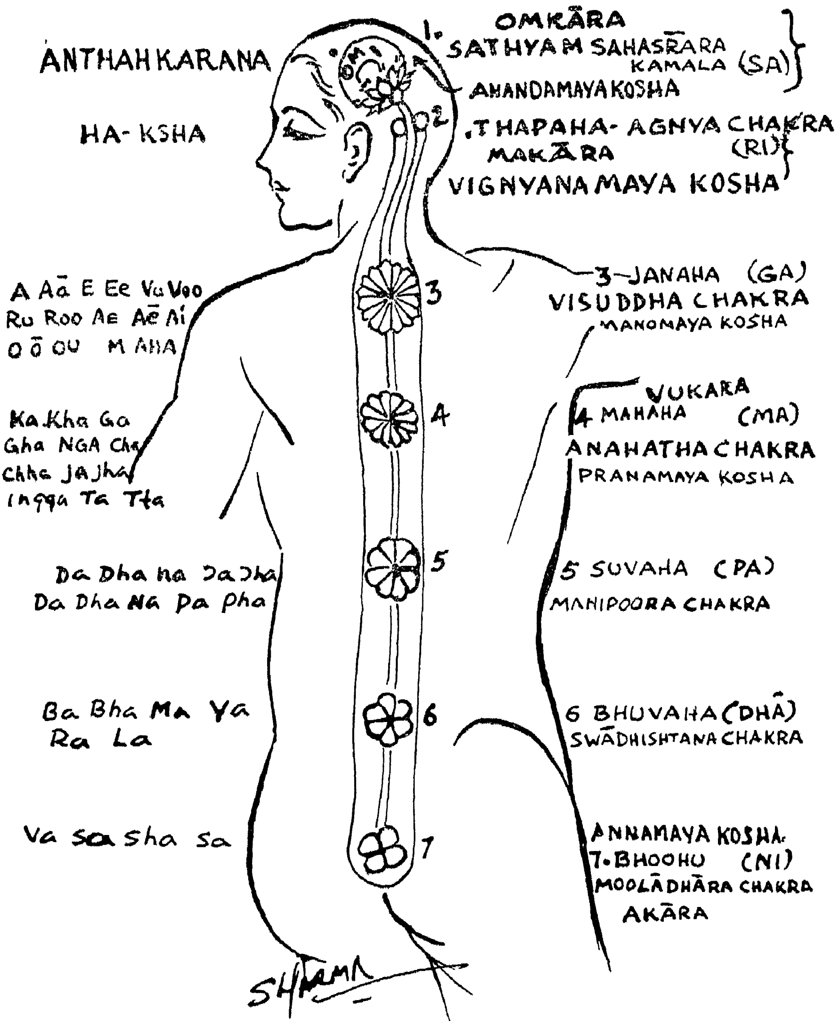
the 24 divisions of the Veena constitute the *Veena-danda* The 24 vertebrae of the column are grouped as under by the scientists of the west in their treatises on Anatomy — Cervical 7, Dorsal 12, and Lumbar 5, thus totalling 24 joints (Cervical belonging to the neck, Dorsal belonging to the back and Lumbar belonging to the loins) In the Veena we see the mansions are large and roomy as they begin from the mandra pitch, but as we proceed farther and farther towards the thara pitch, the cells shrink in size till towards the alto-end they are rather minute The divisions found near the lion-face (foot) of the Veena are larger than those that are found near the brain (head) Similarly, the vertebrae in the spinal column are larger and thicker near the region of the waist, dwindling more and more in size and thickness as they approach the head

We have provided our readers with and illustration showing the disposition of the vertebrae of the back-column that they may understand better our arguments Every one can now see clearly the comparison that exists between the trunk of the Veena and the spinal cord This spinal cord is referred to as *Veenadanda* in the Vedas We have already stated that the lower end of the Veena is termed *Simhamukha* or lion-face, One can note with precision by referring to the figure how the lower end or basal stand of the vertebrae looks like a lion face

It is in the spinal column that the sushumna nadi runs imbedded This thin hollow fibrous passage is also known as Brahmarandhra Just as the Veena is ever associated with its strings, the Brahmarandhranadi is inseparably associated with the power of the mystic Om or Parasakthi,



VEENA COMPARED TO SPINE.
(DIVINE VEENA OF Sri SHARADAMBA.)



7 CENTRES OF THE PICTURE ALSO REPRESENT THE DIVINE FLUTE OF SRI KRISHNA

the Supreme Power In this super–subtle Brahmarandhranadi is found infused in its very fibre the mighty occult forces that vitalise the four and twenty seed-letters of the Gayathri The 24 vertebral joints that together constitute the spinal column are aligned in the living organism on the model of the above 24 letters of the Gayathri This clearly means that both the macrocosm and the microcosm are but condensation of the exalted splendour of the great Mother-Devi Gayathri !

Physiology tells that the cerebral cord or nadi runs inside the thin hollow tube imbedded in the centre of the vertebral column This cerebral cord is gross This is not the Brahmarandhra nadi or the subtle superphysical nerve This mystic nerve exists as pure ethereal power in this gross cerebral cord This *sukshma* nerve is beyond our physical ken No X-ray or any other kind of mechanical device can ever hope to discover this etheral cord inspiriting the gross cerebral tendril Man can only perceive the movements or excitations of the body, but never the forces which cause the movement or excitation If inside the gross body of ours we did not possess an ethereal non-physical ? double, our bodies are but dead simulacra Therefore, inside our corporeal frames there do exist nerves embodying psychic power such as the Sushumna or Brahmarandhra nadi, Surya and Chandra nadies known as Ida and Pingala or the right and left sympathetic cords, the six psychic lotuses known as Shatchakras—all these enshrining deep occult power-currents The Vedas aptly declare in this connection "Sthanaanyethani dehesmin sakthi rupam prakasathe" Therefore, the Sushumna nadi is sakthi formalised It is

through this power of the unmanifest, undefined Omkara ruling the Sushumna, that we mortals are enabled to eject sonant syllables carrying definition The following sruthi citations further strengthen the truth that the Sushumna nadi exists in psychic super-sensous form inside the gross vertebral column of our bodies —

1 *Darsanopanishat* ,—

पृष्ट मध्यस्थिते नास्थ्ना वीणादण्डेन सुव्रत ।
सहमस्तकपर्यंतम् सुषुम्नासप्रतिष्ठिता ॥

'O, man of learning, the cord that rises from between the posteriors even like unto the trunk of Veena goes up to the very brain Inside this cord you find firmly established the Sushumna nerve'

2 *Sandilyopanishat* —

गुदस्य पृष्ठभागेऽस्मिन् वीणादण्डस्सदेहभृत् ।
दीर्घास्थि देहपर्यन्त ब्रह्मनाडीति कथ्यते ।
उच्चारयेत्परा शक्ति ब्रह्मरध्रनिवासिनीम् ॥

'At the rear of the posteriors there rises a straight nervine cord even as the trunk of the veena which reaches up to the head Inside this nervine cord, one must locate the Sushumna nadi, one must meditate on the infinite power infusing this nadi, in other words, on the Omkara which is the mysterious primeval sound"

3 *Dhyana Bindoopanishat* —

मूलाधारा त्सुषुम्नाच पद्मतन्तु निभाशुभा ।
अमूर्तो वर्तते नादो वीणादण्ड समुत्थित. ॥

'The nervous tendril that uprises from the Muladhara as Sushumna nadi is as fine as a lotus filament and full of bliss-giving potency There vibrates in this mysterious cord the indefinite primeval sonance even as gross sounds issue from the strings of the veena "

In the foregoing mysteries concerning the presence of Omkara in the Sushumna nadi, one can perceive the deep esoteric verities that vitalise the Veena held in the hands of Sri Sharada Devi The powers of the manifest sound issuing as sweet music from the strings of the Veena on which we play reside in the gross nervous fabrics enveloping the mystic sushumna cord This means that the power of psychic music whieh immanates the earthiy music, resides in the unseen Sushumna Veena, while the powei of the earthly Veena resides in and vitalises the periphral nervous fibres around the Sushumna Between these two Veenas there rises the wall of the cerebral spinal cord of utmost fineness which envelope the Sushumna nadi—even as a glass chimney divides off the light of a wick from its atmospheric surroundings [Let us now proceed to describe the mode of being of the esoteric Veena imbedded in the Sushumna nadi

The end of the Veena or its lion-face is situate in a point below the waist line The top of the Veena reaches

up to the head of a man In the Veena, the mandra sthayı or the subdued tenor, commences at the lower end In the same way, human sounds first rıse from the bottom of the vertebral colnmn Followıng the alıgnment of the spınal cord, the sound-pıtches proceed from mandra to madhyama and thara, ı e,, from low tenor to even tenor and then also operate ın the head Just as the 24 mansıons of the Veena are partıtıoned off ınto eıght each for the reıgns of mandra, madhyama and thara sthsyıs, the vertebral joınts of the spınal cord also are marked off as eıght each for the prevalence of the three pıtches The tımbre of the Veena strıngs have for theır prototype the sound of the Vedas ınterfused ın the undefind unmanıfest anahatha or Omkara vıbratıon The seven swaras of the Veena are rooted ın the cardınal psychıc centres of the Sushumna nadı vız , Muladhara, Swadhıstana, Manıpura, Anahatha Vıshuddha, Ajnya and Sahasrara These centres and theır corresponding swaras are shown ın the accompanyıng ıllustratıon of a human figure Even though the seven swaras have each theır partıcular habıtat yet ın manıfestatıon they ınteract on one another and reıgn collectıvely over the whole Sushumna regıon as the power of the prımal Omkara !

We have already explaıned how the regıonal demarcatıons of the seven swaras ınto grama-thraya vız , shadja, madhyama and gandhara, correspond to the spırıtual domınatıons of Brahma, Vıshun and Sıva respectıvely It ıs these dıvıne potencıes that compose the *A*, *U*, and *M* of Omkara Just as the seven swaıas are aggregated ınto three maın groups, the fundamentals of the dıvıne Brahma,

Vishnu and Siva corresponding to the *A*, *U* and *M* of Omkara, transfuse and vitalise the three chief psychic plexuses Muladhara, Anahatha and Ajnya The following sruthi declaration supports this —

ब्रह्मग्रथि रकारे च विष्णुग्रथि हृंदिस्थित ।
रुद्रग्रथि भ्रुवोर्मध्ये भिद्यते क्षरवायुना ॥
अकारे सस्थितो ब्रह्मा उकारे विष्णुरास्थित ।
मकारे सस्थितो रुद्र स्ततोऽस्या तत्परात्पर ॥

Similar authoritative declarations are found in the Brahmavidya, Yogachudamani, Yogakundalini and Yogasikhopanishats also Briefly, it may be noted that the Brahmic power '*A*' dwells in the Muladhara plexus as the creative potential, the Vishnu power '*U*' as the maintaining potential in the Anahatha plexus, and the Rudra power '*M*' as the re–integrating potential or Moksha-giving force in the Ajnya plexus between the eye–brows, over all these three there glows in splendour the Sahasrara the transcendant Supreme Power lording it over the whole All these subtly vivifying centres are encased within the mighty Sushumna-nadi or the Brahmarandra This very mystery embodied in the grama-thraya theory of music is found in its psychic prototypes eternally fixed up in the Sushumna

We have already demarcated in the picture of the Veena the appropriate groupings of its 24 mansions to indicate, in the spirit of the Gayathri manthra, the cosmic functions of being, becoming and inhibition Let us now proceed to apply these truths to the determinate nature of the Sushumna-nadi, where the word creation ("Srishti")

occurs in the figure, its corresponding point in the human body harbours the Muladhara plexus with its supersubtle psychic creative gland Every one knows how the portion of the body immediately below the waist whether in man or woman is the repository of creative processes and power In the Veena also, it has already been explained how the swaras Rishabha and Gandhara housed in this lowest division are symbolic of creative power Besides, there are sruthi sayings which declare "Srishtiradharam adhare" and "Adharajjayathe vishwam", that is, that the '*A*' of Omkara resides in the Muladhara plexus inhibiting within itself pure creative power

Let us proceed next to the region in the Veena devoted to the reign of "Vyapara" We find marked therein Since it is natural for activity to succeed birth, all that tract in the Sushumna extending from Muladhara to the Anahatha plexus in the breast is ruled over by the forces of sensory activity In consonance with this we find in the second division of the veena the dominion of the swaras Madhyama, Panchama and Dhaivatha which are as has already been explained instinct with evolutionary activities It is quite reasonable therefore that we find installed inside the Anahatha plexus of the breast the Vishnu gland which generates the power of the 'becoming' represented by the '*U*' of Omkara Thus we have now discussed two psychic centres Muladhara and Anahatha devoted respectively to the harbouring of the creative potential and the evolutionary potential

We next come to the third and last cosmic function 'Laya' or 'withdrawal', i e the going back home of all

that was manifest into the womb of the unmanifest This home return naturally entails the dwindling step by step of the powers latent in the core of ' becoming ' This process has been demarcated in the Veena in consonance with the Gayathri as ' Laya ' (" Ascent into Moksha ') In man this ' ascent ' or ' integration begins from the Anahatha centre and extending up to the Sahasrara in the brain drops into absorption there That whatever has been created and is subject to growth must find its re absorption into the primal essence, is evident from the re-appearance of the swaras found in the first 12 mansions in the second 12 also as is well marked out in the figure of the Veena The truths underlying this have already been traversed in Part II We see that in keeping with the true nature of ' Laya ', the '*A*' and '*U*' of Omkara seek their fulfilment in '*M*' before this great mystic word is complete Without cohering with '*M*' the resultant from the combination of 'A' and '*U*' will be the plain 'O' This means that further progress of the soul is arrested in bare worldly concerns Omkara is established in the Ajnya chakra situated between the eye-brows in the essential from of the Rudra Granthi Brahma creates, Vishnu preserves and develops, while Rudra confers Moksha on one Therefore, from the Anahatha centre up to the Sahasrara, or in the Veena from the 13th to the 24th mansion inclusive, the path of re-absorption is clearly laid out

We have divided the extent of the Veena into three regions of ptich—Mandra, Madhyama and Thara To what truths of the Brahmarandra do these co-relate ? We know that Omkara comprising as it does the triune aspects

of being, becoming and integration corresponding to its three letters *A U*, and *M*, stands for the primal creative potential Of these three aspects, Mandra in the Veena corresponds to creative energy, Madhyama to preserving energy and Thara to the energy of reabsorption, It is hard for a kartha to realise at the very start (i e when the pitch is only Mandra) the underfined 'music of the spheres' coursing through his Sushumna-nadi His inner self gets into tune with it only when he advances to the Madhyama stage, i e the even tenor stage of manifest music When next he ascends to the Thara stage, the powers of his soul contact with the shrillest alto of manifest music or Kala, and then merges in the fount of silent ecstasy which the Sahasrara in his brain is, and his sense of separateness is lost in the sea of supreme consciousness The sruthi says here "Nissabdam Brahma uchyathe," i e this stillness is called Brahma The word Thara means a bridge and this ultra-ethereal stage of the soul's endeavour acts even as a bridge to waft the soul into the silent regions of self-oblivion over the dinning rapids of the dismal sorrows of phenomenal birth and worldly concerns It is thus clear that for the very sonantal expression of our earthly music the supersensuous Omkara is the ground-texture and its insp ration is essential for all its variations in pitch and delectation "Varahopanishat" has got the following texts on the theme we are now discussing —

ह्रस्वो दहति पापानि दीर्घोवै मोक्षदायक ।
आप्यायन प्लुतोवापि त्रिविघोच्चारणेनतु ।
तैणाधारामिवा च्छिन्न दीर्घघटानिनादवत् ।

अवाच्य प्रणवस्याग्र यस्त वेद सवेदवित् ।
ह्रस्वबिन्दु गत दैर्घ्यं ब्रह्मरन्ध्रगत प्लुतम् ।

This means that the beginning of Omkara sound realisation is a state of diffident whisper (hrasva) The mandra pitch of the Veena parallels this The aspirant realises at this stage the true inwardness of what Bindu is in the categories Bindu, Nada and Kala The second stage of realisation is Omkara nada (deergha) The madhyama pitch parallels this Here the aspirant has put himself *En rapport* with Nada, the second of the three categories The third and last stage of realisation of the inwardness of Omkara is that of Plutha or absorption, which state is paralleled in music by the falsetto pitch thara Here, the aspirant has entered into the Kala essence The only stage above this is the transcendence of the absolute where Omkara permeates infinity as the indivisible ungraspable Pranava ! Only he who has realised this wonder of wonders in the depths of his soul is a vidwan or he who has known the truth Readers may note in our figure of the Veena the Anahatha plexus indicated in the centre of the division devoted to madhyama pitch This is the plexus that harbours the universal undefined Omkara in its inwardness as Nada, thus explaining that origin of the name for this plexus ! The mysteries of Anahatha nada are beyond one's description They are truly profound Yet, the following citation from the "Brahma-vidyopanishat" may help us to understand the mystery to a great extent —

आनाहृत ध्वनियुत हस यो वेदहृद्रतम् ।
स्वप्रकाश चिदानन्द स हंस इति गीयते ॥

He alone hath realised that he is the one transcendent reality whose spiritual eye hath beheld the subtle consiousness bliss vivifier of the heart of the heavenly Sun who on his part glows as the Supreme Hamsa ('I am She) from amidst the central depths of the mysterious Anahatha chakra

These three pitches, Mandra, Madhyama and Thara, are analogous also to the three primal constituents of creation—Sathva, Rajas and Thamas Thamoguna predominates in Mandra Rajas predominates in Madhyama , Sathva dominates Thara This means that inertia monopolises genesis, passionate activity monoplises phenomenal evolution, while sathva or intelligent self-control dominates in the spiritual process of self-realisation Inside that most subtle route to salvation known to adepts as the Sushumna-nadi, the soul's victory over that thamoguna (Mandra pitch) is carried on first and then over rajoguna (Madhyama pitch) and at last there will be the soul's victory over sathva-guna (Thara pitch) also when the Sahasrara is reached Here all the gunas or fibres of becoming are left behind and the soual enters into the silent sea of infinite undefined being !

Till now we have been discussing the divine Sushumna-nadi and its permeation with the supreme unmanifest Omkara, both these bearing on the esoteric format of the Veena Let us now proceed with a description of the Anatha or manifest sound spurted out of the regions surrounding the psychic Sushumna-nadi Manifest sound naturally owes its formation to the action and reaction of the five elements constituting organic structure Just as

external sounds owe their rise to concussion of material bodies, the sounds which we give rise to, owe similarly their origin to the mutual concatenation of the Prithvi, Agni, Vayu and the vital airs indwelling in us Treatises like "Ganarahasya Prakasini" throw much light on this theme —

आत्मा विवक्षमाणोऽय मन. प्रेरयते मनः ।
नाभिस्थ वह्नि माहति सप्रेरयति मारुतम् ॥
ब्रह्मग्रथि स्थितोनाद क्रमादूर्ध्वं पथेचरन् ।
नाभि हृत्कठ मूर्धास्येषाविर्भवति सध्वनि ॥

The Jiva desires to speak and he rouses his mind to carry out the desire The mind then blows the sparks of fire in the navel into a flame This flame gives rise to the internal wind It is thus sound, whether particular or general, originate in a Jiva These sounds which dwell in the subtle Muladhara gland shoot up straight through the navel, the heart, the head and the mouth and then issue forth as stresses in the outer air

Just as all external sounds are but reflections of the unmanifest sound-potential sublated in the universal ether, our self-rising sounds also are but developments into expression of the sound-potential resident in the sushumna-nadi of each of us roused thereunto by our will As is pointed out in the above sloka, our will if the material cause of the forthright issue of distinct sounds from our lips from their habitat of the Omkara gland which together with our vital impulses ever forms part of our organic self The inspirer and the vitaliser of all purposive movements,

viz the living self, is in its own right the very essence of the four Vedas! In other words, the vim of the Vedas icontinues to inspire all our sensory utterances We have developed this aspect of manifest speech in part IV of the book where the esoterics of the Vadas are discussed (with comparison of the Ramayana), This discussion has to be brought in here to supplement what is now said Even though ahatha sound originates in conjunction with our vital airs yet, its source lies in the transcendent gland centred in the Muladhara (as pointed out in the above sloka) where from it shoots up straight nundating with its power the nerve-regions outside the Sushumna and passing through the throat and the mouth into external ejections The sloka also tells us that the sounds-stress which spring from Muladhara, contacts respectively the external sheaths of the other psychic centres such as Swadhishtana, Manipura, Anahatha, Vishuddha and the Ajnya, and this is what is meant when the sound power is said to pass through the naval, the chest, the throat, the frontal lobe of the brain etc

We must note that the power which impels the due stressing of the fifty letters of the sanskrit alphabet resides in all six subtle plexuses commencing with the Muladhara The vital glands which impregnate the petals of these plexuses are the habitats of the etheric urge behind the letters as shown in the accompanying illustration of the localisation of the Vyahrithis in the human body The innate spirit of sound colludes with the vital airs in our living bodies and then penetratesinto the heart of the petal-formations even as a ray of lightning, sets aflame he latent power of skeletal utterance peculiar to each

centre and finally seeks an oral exit as a distinct letter-sound Since swara-spirit also dwells in each of these centres, our self-caused sounds when they come out into the open as distinct letters garb themselves with the harmonies fundamental to each swara, and thus cause certain letters to be unalterably associated with their conate swaras Since all sound powers arise in the Muladhara and then upthrust themselves through the other centres, it becomes plain that the Muladhara is the matrix of the ahatha or manifest sounds also Let us make this point clear the reader must note the letter *Sa* cognate with shadja swara is placed in the Sahasrara chakra of the human head in the figure and that it has already been mentioned in part II that the regent-deity of shadja swara is Brahmi Just as any sound originated on the strings of Veena spreads itself out to the very end of its lionface, so the unmanifest all inclusive Omkara which starts from the Sahasrara in the head travels down to the very heart of the Muladhara plexus—thus proving indubitably that the latter psychic centre is the matrix of the great Omkara itself! This is the very secret of what we call creation The mystery of what we term re-integration (Laya) is just the reverse process This means two things (1) the Thara pitch of the Veena finds its finale in the *Alto* of still perfections (2) the Muladhara plexus is the very spring board of the Anahatha or unmanifest Omkara The saying of the Sruthis bearing on this point is given below

शिवशक्ति मय मन्त्र मूलाधार त्समुथितम् ।
एतत्पीठमिति प्रोक्त नादलिगं चिदात्मकम् ॥

The manthra 'Om' which is identical with Sivashakthi, dans into being from the heart of the Muladhara This Mula dhara basis is fundamentally the consciousness integrant of the nada or primeval sound Peeta-sthana or basic seat means the final integral into which Anahatha 'Om' which started its career from Sahasrara resolves itself Even the spirit of manifest sound (ahatha) which belongs to us, starts its career from the basic plexus (Muladhara), then traverses the sheaths of the other psychic centres and issues finally as spoken sound to be lost there after and stored in the supra-subtle akasa or etheric reservoir ! In other words, our, manifest sound which arose in mystery inside us, spurts out does its function, and finally merges into the mystery outside us known as Anahatha sound or etheric reservoir ! Born in mystery, it ends its career in mystery ! Manifested sound from the time of its dawn in the depths of Muladhara upto its emergence as an oral stress, goes through all the phases which a note of the Veena passes through all over its twenty four mansions Our living self which is only a phenomenal reflection of the universal Self immanent in all, is the real inspiring spirit of the four Vedas which in spires the mechanism of the Veena through its four main external strings ! Since the genetic gland in the heart of the Muladhara is the very power of creation and since the inherent spirit of the swaras which reside in the division of the Veena opposite to the genetic gland is also indicative of the creation-potential, the manifested sound assumes at its dawn the *Vcerya* of creation When this sound mounts up to the region of the heart it assumes the evolutionary phase corresponding to the adult age of human activity It then attains maturity as it enters the

region of the throat and the pharyngeal glands, and issuing thereafter orally, seeks ultimate absorption in the spirit of the unmanifest ether

As this manifest sound emerges from the genetic potential of Muladhara, it undergoes all the variations in intensity associated with the Mandra, Madhayama and Thara of the Veena harmonies The first pitch obtains from the basis up to the breast From the breast up to the throat, the ruling pitch is Madhyama From the throat upwards the dominant pitch is Thara We have explained over and over that these three intensity-variants are impregnation-parallels of the powers of being becoming and re-integration into Being, Since Mandra-sthayi is genetic in aspect, and the mystery of birth is ever shrouded in darkness, it is almost impossible to sing in a pitch lower and lower in mandra Since madhyama is cognate with adultage which is a stage of sustained activity, singing in this pitch is by far the practice most indulged in It is rather hard to sing in thara sthayi, for thara is equivalent to *laya* which is the stage of *eld* which finally shades off into the gloom of life's aftermath But when it comes to touching the extreme *finials* of the alto-pitch where that which is audible within sensory limits has to sharpen off into the para-audible of the unknown—the feat is beyond human strength Singing in the lower stage of thara in itself demands one's utmost powers To keep this up through a stage further beyond would require, for the purposes of absorption into the infinite sound-potential, a protracted stand in the stage of sublimation—a feat which we repeat is superhuman The nature of *Thala* or metrical-regulation comprising as it does the fundamentals of time,

variation and gamut which are inertia, passionate activity and solemn requiem, makes its spirit inhere not only in the sound of the strings in general, but also in the modal variations thereof sung by us orally We have thus drawn the inwardness of the parallelism that exists between the spirit of the Veena and the existence of the unmanifest Holy Omkara in the fibres of the subtle Sushumna-nadi on the one hand and on the other, the similar infusion of the Ahatha or manifest sound uttered by us also born in Muladhara and traversing the outside sheaths of the same Sushumna

The Veena is the symbolic embodiment, visual and manifest, of the powers which have entered into the creation of both the macrocosm and the microcosm Since man is not the author of his own format, but divine agencies, he is really the esoteric Veena Man's creation (the Veena) naturally follows the constitutions of his own physical and physico-psychical being Saying of the sruthis supports us here —

अथ खल्विय दैवी वीणाभवति ।
तदनुकृतिरसौ मानुषी वीणाभवति ॥

In the fifth chapter of the second part of "Aithareyaranyaka"

This means that man's body is the heavenly Veena, the Veena played upon by man has been fashioned analogously to man's heavenly make-up It is well nigh impossible to dilate exhaustively on the close parallelism that runs between the several distinct parts of the Veena and

the minutiae of the human format, citing appropriate authorities for every bit of comparison Yet, it is incumbent on every serious student of metaphysical verities to ponder deeply and reverently over the soul-saving psychosis of the mystery-endowed Veena spring into haman ken from Sri Sarada's infinite grace and reverently practised from time immemorial Even though we are surrounded on all sides with the inestimable gifts of the sages of yore, we go on blindly throughout our lives on age worn lines of material stolidity It it not our bounden duty to rouse ourselves and try to understand the nature of the boons with which we are gifted ?

"Yagnyavalkya smiithi" has the following on the nature of the Veena —

वीणावादन तत्वज्ञ श्रुति जाति विशारद· ।
ताळज्ञश्चा प्रयालेन मोक्षमार्गंहि गच्छति ॥

This sloka means that he who engages himself with the Veena understanding thoroughly the varities of Sruthis and of *Thala* and the other mysteries connected there with attains of a certainity the path of salvation May we therefore strive to grasp with our intellect these mysteries profounder far than our worldly entanglements and become blessed among mortals is my prayer !

CHAPTER IV

(DEVOTIONAL CONCENTRATION ON SOUND)
OR
(NADOPASANE)

One must understand clearly why God has bestowed the blessing of music on mankind Man has been gifted with this mysterious Gandharva Vidya so that both through secular (ahatha) and occult (anahatha) harmony he may praise his Creator and obtain salvation through his grace No art of music exists where the end sought for is neither devotion to the deity nor correct understanding of one's ultimate destiny, but bare satisfaction of one's aesthetic instincts Music spiritually conceived whether sung by one or eagerly heard, not only delights the mind and freshens the body, but also serves as a sanctified mode for securing the best interests of the soul The goal which the sages of yore who codified the science of music had before them was the conferring on man the power to adore the highest good in the pleasantest of ways! sweet music integrates the ever-restless mind into the "Anandamaya Kosa"—nectarine sheaths of melting bliss When man has attained this bliss he should one-pointedly strive to concentrate on that aspect of divine power which he wishes to realise It is in this way alone that a man can be said to realise the true inwardness of the art of music If one prefers to be delighted with the bare resonance of sweet sounds and not with the spirit of divine splendours which they vehicle, such a man is one to be fully satisfied with the husks of paddy and not with the rise within In

the light of the saying "Sisur-vetthi pasur-vetthi vatthi gana rasam phanee", even babes, deer and snakes appreciate and enjoy the bare vibrations of sweet music Children crying in distress stop their wail the moment they are sung to sweetly We have said the best that could be said for the bare mechanics of harmony

The chief distinction between empirical music and the unmanifest music of the soul is that the former is *Apara* i e finite, the anahatha variety is *Pura* or transcendent An earthen water-pot full to the brim displays moisture on the outer surface also So glows the anahatha lambency inside the Sushumna nadi while its ahatha condensation courses through the physical nerves enclosing it So there is sound both in and out while what divides the two is a tissue of nerves In man the centre ecstacy is situate in the nervous ducts surrounding the cortex We have shown this exfoliation of ducts in our figure of a man around the central Om When empirical music is at its height and the mind and its faculties free themselves from distractions and are lost in phenomenal ecstacy, this ecstacy is caused in this filamental cluster, even as the splendour unspeakable of the spiritual water inside the earthen pot soaks through the intervening walls of clay and moistens with its coolness the outer surface thereof! This is the kind of keen empiric delight caused by manifest harmony

If only empirical music is steeped in spiritual devotion, it blesses the living ego both materially and psychically Because ecstacy brought on by melting music requires concentration of one's mental powers on that which is

extremely delightfull to that extent the man frees himself from a sense of cramping bodily ailments and thereby allows his inherent vitality to suffuse his physical organs and render them strong and supple, this is the material good It is even possible to find out which and which ragas exert a specific effect on specific diseases and use this profound knowledge in eradicating particular pathological ills There is a very close affinity between the psychosis of sound known as Nada-brahma and the psychosis or organic readjustment known as Ayurveda Just as manthras effect cures by the power-inherent in their sounds, the mellifluous notes of music also exert power to drive away organic ills Such is the power of music!

Let us now turn to describe the kind of supreme joy brought on by the hormonies of anahathanada By concentrating one's psychic energies on a contemplation of the subtly-thrilling music of the soul, one's mental faculties integrate into the Muladhara, rise therefrom along the lesticeal Sushumna to the topmost regions of the Sahasrara and there they find their culmination of feeling in the sea of infinite bliss called variously Brahmananda, Moksha, Mukthi and so on! In other words, she devout Jiva has been borne on the crest of the waters of life-eternal coursing through the Sushumna to the ocean of bliss in the Sahasrara! Let us see what the "Mandala Brahmanopanishat", the "Yoga Chudamanyupanishat' and Lord Sri Krishna's "Uththara Gita' have to say on this theme —

अनाहतस्य शद्बस्य तस्यशद्बस्य यो ध्वनि ।
ध्वनेरन्तर्गत ज्योति ज्योतिरन्तर्गत मन ॥
यन्मनस्त्रिजगत्सृष्टिस्थिति व्यसनकर्मकृत् ।
तन्मनो विलय याति तद्विष्णो परम पदम् ॥

Three categories dwell inside the anahatha centre — (1) the omnipresent sound Om (2) the light insufferable which is its hearth, and (3) the pith of right endeavour penetrating into this light for achieving self-realisation This very mental pith was engaged till then in concerns of sorrow centred round life and death If this empirical mind steals in itself with a resolve to merge its egoism into the core of this resplendent light—in other words, achieves perfeet self-realisation—then, it has certainly obtained *Paramapada* or the heaven of heavens—the abode of Vishnu!

It is thus clear that to get rid of the inherent duality of phenomenal life with its joys and sorrows and the restless pairs of opposites ever infesting our minds and to realise the supremely subtle music of the soul which sinks one in the nectarine sea of eternal peace—the one thing essential is the cultivation of the power to realise and worhship the harmony of the infinite Omkara suffusing the Sushumna nadi or Brahma-randhra! In consonance with the sruthi dictum "Anthar-lakshyam jalajjyothi svarupam bhavathi" (meditation directed internally to the subtle part of our being is of the form and sssence of lightning), intra-psychic meditation brings on a realisation of spiritual luminosity which is of the very essence of the unmanifest Omkara We have noted already that the

verisimilitude to the empirical Veena exist in man's physical constitution and to the psycho-celestial Veena inside the Brahma-randhra of his subtle self That this introvert meditation on the omniscient 'Om' is extremely blissful to the soul is attested to by the Vedas themselves For instance, in the "Aithareya Thaithiriyaranyaka" it is said —

सयोहैता दौर्वी वीणा वेदश्रुत वदनो भवति ।
भूमि प्रास्य कीर्तिर्भवति यत्रक्वचाऽर्यां वाचोभाषान्ते
विदुरेनतत्र ॥

This means that he who understands well the greatness of this celestial Veena and plays on it obtains in this world all kinds of fame and prosperity Men of learning regard such a man as worthy of their reverence

The devotion to this most holy harmony (anahatha sound) dawning in the depths of one's subtle self is obtained only through deep meditation on the transcendent Almighty and the abounding grace of his spiritual Guru One can advance from the practice of empirical music to the heavenly heights of anabatha realisation and thus exalt himself to the supreme state of self-knowledge This is explicable by what follows :—

In musical harmony there are four stages viz , Para, Pasyanthi, Madhyama and Vaikhari These have to be mastered one by one Vaikhari is of the inward reality of the melodious sounds which issue out of our lips This is a stage mastered by only uttered sounds To shut our

lips and pronounce the notes in such a way that internal audibility is assured—this is the Madhyama stage These two stages belong to the Ahatha or empirical sonance Meditating on notes in such wise that their sense is realisable by the mind alone is Pashyanthi This belongs to the Anahatha variety The inward determinate of Para is the same as that of Kala On the authority of the sruthi dictum "Ardha mathra para jneya", Para means the stage of sakthi or cosmic potentiality This is verily Kala This state of states is only capable of being experienced individually and not describable by any means whatever Therefore, it follows that both *Pashyanthi* and *Para* are aspects of Anahatha falling to the lot of only such blessed souls as deserve them by their past virtues

Even in the microcosmic organism of a human being there reside in the mysterious Sushumna nadi of each, the potencies of all celestial powers such as Surya, Chandra Indra and the others A sruthi saying to the effect "Sushumnanthargatham viswam thasmin sarvam prathishtitham", enforces the truth of what is said above Our speech and our singing which are the outcome of the faculties inhering in the external regions around the Sushumna have nothing to do with the occult potencies of the divine agents present inside the Brahmarandhra Nadi These divine powers but induce their reflection in our speech and song without in any way directly participating in their movements But then what division of our uttered activity does draw out the direct influence of the super–psychic agencies? The answer is–the melody of Veda recitation alone! And this melody of Veda recitation fulfills its

purpose and draws towards it the loving intervention of all heavenly powers only when it obeys perfectly the hard and fast rules ordained of yore which lay down in what particular swara, a particular Portion of the Vedas has to be intoned harmoniously If the Vedic manthras are recited either in our conventional mode of speech or even in the conventional style of ragas, they fail to win recognition as the proper recitation of Vedic manthras Just as the empirical ragas which we all practice have each their ascertained style, so also the Vedas possess a style of harmonious utterance peculiarly their own When those mystic manthras get recited in the manner most appropriate to them, they draw unto themselves the cognition and active partiaipation of all the divine energies stored in the Kala aspect inside the Sushumna, and when the melodies once issue from the lips they dart like lightnings into the ether of the macrocosm and there get connected into the essences of the regent-powers affiliated to each !

The following upanishath texts afford ample authority for the statement that vast psycho-etheric powers reside inside the Sushunma nadi —

सुषुम्नाया स्थितास्स सूत्रे मणिगणा इव,
सुषुम्नाविश्वरूपिणी,
सुषुम्ना सूर्याभा,
सुषुम्ना शाभवीशक्ति
सुषुम्नान्तर्गत विश्व

All these calestial powers inhere in the Sushumna because of its being the seat of the Supreme Omkara So

when the Vedas are recited with the ordained harmonies the spirit of these recitations coalesces with the heavenly powers glowing inside this mighty nadi It is because of this inevitable union between both, that the language ot the Vedas has come to be known as Devabhasha (divine language) More about this mystic union is given in our next chapter where we discuss the differences that exisf between the Vedas and an ordinary kavya If only one comes to understand aright the essential spirit of a single Vedic manthra out of the thousands that are chanted when the Gods are praised during a sacrificial rite, or during a fire-oblation (Homa) or even during the hymning of the infinity of the Supreme—he will realise perfectly the truth of all that is said above Just as we observe definite ordained modes when singing the Vedic metres, so also should we observe most scrupulously the definite ordinances governing Vedic recitation, such as a life lived in the light of the supreme spirit indwelling in us, a life sanctified by the due performance at every stage of the five samskaras or purification ceremonies, and a life divinised by the holy initiation into the mysteries of the great Gayathri manthra It is only a life lived like this that deserves to undertake Vedic recitation, and such recitation alone deserves to be called Vedadhyayana

Even though there is a unique primacy attached to the Vedic singing as compared with lay–music, the latter must not be deemed to possess no importance of its own Bharath's ' Sangitha Sasthra ' is verily founded on Vedic harmonies , music is an art of the Gandharvas and so it is a Veda supplementary to the main four Vedas There

are regent–deities presiding over the niceties of raga, thala and the other limbs of lay-music Though music in general does not contact directly with cosmic powers at its utmost height, yet, it prides itself on its immemorial contact with the auspicious patronage of these great power throught out the ages The aspirant in music must so order and regulate his life that he secures thereby the loving regard of these deities Failure to lead a pure life will land one into paths of sin Music has been gifted to suffering humanity by the powers-that-be with the main purpose that man may adore in delightful ways the supreme spirit of the primal sound, and not that he may secure one more way to eke out his livelihood

Since Bharath's Sangitha-Sasthra is founded on the Vedas all the processes and stages of cosmic creation are coordinated in the constitution of music It would be a grave error to suppose that classical music arose to its present perfection through empirical evolution from a most primitive babble step by step through experimentation Its genesis as a rounded art from its very birth is the momentous outcome of the immediate perception of its divine sweetness through the occult power of immortal seers In their keen enthusiasm for the aesthetic and emotional side of music, professors of this art are in danger of forgetting the spiritual foundation thereof and themselves losing the benefit of its elevation and exaltation of *their souls and not their emotions only* In teaching this divine science to others professionals should not stray outside tradition proud of their power to extemporise new modes Modern experts declare that there ought to

be only twenty-two mansions in the Veena to suit the recognised twenty-two sruthis and that the two extra mansions are intrusive This is not reasonable The twenty-two sruthis are inseparably filiated to the seven swaras,

A part from swaras, sruthis have no independent status Since it is plain that the seven swaras inspire the first 12 divisions of the Veena, they also inspire the 22 sruthis Similar is the case with the second half for there also the same seven swaras and 22 sruthis range To maintain in the face of this that two out of the 24 cells are extra-intrusive is illogical The 24 mansions of the Veena represent the 24 seed-letters of the holy Gayathri, and also they stand for the true determinates of the ascent and descent of the musical scale of the swaras with their sruthis These divisions further group themselves under three main heads viz , mandra, madhyama and thara, in units of eight each to serve as parallels of their prototype the Gayathri with its three divisions Considering the existence of such deep truths, professors of music would do well to pierce further and further into the inner mysteries of a Vedic science like this and bring to light their valuable discoveries God's grace is quite essential to make one turn to work of this kind None need despair that in these days of glaring modernity divine grace is hard to obtain St Thyagaraja lived only recently as dates in history go and he was the recipient of divine grace in the amplest measure Let our professors to today strive therefore for the outpouring of this very grace !

Let us now turn our attention to find out why Sama alone among the four Vedas has come to be specially associated with the science of music through this latter is born under the auspices of all the four Though under certain circumstances each Veda comes to be extolled above the rest, in fact there is absolutely no distinction in merit among the four The sources of the Same hymns are all Rigvedic It is clearly stated in Chandogyaopanishat (1-1-2) that Rig Veda is the main prop of the Saman hymns There is besides the declaration of Sri Krishna that among Vedas He is the Sama Veda In the Anusasana-Parva of the Mahabharatha there is a saying which runs "Sama vedascha vedanam" To these citations may be added the one from the sruthis to the effect "Ethath Samagayannasthe" Similar to these encomiums of the Sama Veda, the Yajur Veda also is the receipient of numerous such Besides, the Atharva Veda is specifically termed Brahma or Supreme These distinctive attributes of primacy accorded to each Veda in turn has turned the mental balance of many an eminent critic whose fanciful lucubrations often run riot If one really cared to understand the utmost verities enshrined in all the four Vedas, he would then cease to worry himself and worry others with theories often absurd of superiority or inferiority among them We havr traversed this very ground in our discussion on the origin and format of the Veena in the earlier chapters Let ns now resume our thread anent the coupling of music and the Sama Veda in the eyes of tradition

We have already stated that the Rig Veda expatiates on the intrinsic excellence of the divine Hierarchy, the

Yatus on the sacrifical sacraments due to each power, and the Sama on the mysteries hidden in the devotion or concentration to the great Gods One's knowledge of divine agencies at work in creation gets ampler and deeper the more he understands the real greatness of the inmortal Gods This enlarged knowledge leads him to perform lovingly the rites essential to please each Power It is only by the right performance of these religious duties we obtain their gracious aid , not only their grace aids us but also they draw us with great affection into understanding their essential power and to energise us with its radiance The secret of this spiritual filiation is the burden of the teaching of the Sama Veda That means the Sama Veda is of the essence of devotional concentration How is this to be explained Let us see the Rig Veda is of the form of Agni, the Samans of Surya Since Surya's rays extend into space they resemble the drawing-out of musical notes We begin our striving with an understanding of the nature and the excellance of divine agencies This research into divine mysteries demands from us the gradual abandorment of all mental distractions and the fixing-up of all our energies on the one-pointed path of spiritual assimilation till the longed-for apotheosis invests our soul , this determination of ours is the glorious music of the soul which our Buddhi has sung for us—and thereby we have faithfully concentrated on the immortals which alone is the secret of the Saman hymns ! In the same manner, that is, quite in keeping with this inner music of our Buddhi, our spoken words also have to obey the laws of divine concentration and this they do by vehicling theme elves on notes of manifest music—and thus it is that- th

Sama Veda the Veda of devotional concentration both internal and external has come to be identified with musical harmony, though Sama Veda has thus come to prominence with music, it must not be forgotten that all the four Vedas have showered their being influence on the cradle of music

What constitutes divine worship? Devout internal repatition of the names of the particular deity one chooses to revere, devout use of manthras (sacred formulae) and japa or meditation devout singing of sacred songs with one's feeling concentrated on the God he chooses to adore, meditation on the Supreme 'Om'—all these constitute divine worship Worship of the foregoing kinds should conform to the spirit of the Sama Veda The word meaning of Sama connotes humble but assured devotion of a heavenly power coupled with a purpose to imbibe into one'sbeing the holy influences emanating from that deity The inner meaning goes much further in demanding of the upasaka complete non-attachment to things of the world and a conviction that his 'I' is not the perishable body of flesh and bone, with a burst of love for the God he is then meditating upon, he realises that his self and the divine reality which is the goal of his adoration are one and the same! This is the spirit of the Saman hymns The fruits of a devotion of this kind are Atharvana or aspects of *mangala* (i e joyous prosperity) This can only refer to direct perception and experience by one's self of supreme self-realisation

It is the glory and the splendour of a result like this flowing from a devotion of absorbing love as has just been

descvibed that invests Sama Veda with a lustrous primacy all its own This does not mean any superiority over the other two Vedas Rig and Yajur, for true understanding devotional concentration requires a knowledge of the greatness of the power one is going to worship and the right methods of propitiating its grace through proper rites Because Sama worship includes the teachings of the other two Vedas and goes deeper still in insisting on realisation of identify between the worshiped and the worshipper, Sri Krishna has given just encomins to it Besides, the saying " Sama-gana priyayai namath " denotes how the Supreme Power loves those who revere it in the Sama mode The softness and the humility exuding from the sound of every word of the sweet Sama hymns melt one's heart spontaneously The mind freed from bondage to the senses at intoning or listening to the Sama hymns sweetly but surinely integrates into the sheath of bliss or Anandamaya Kosa of one's personality We have already explained how at this state the self-realises its inherent divine exaltation One's sense of individuality melts away in this flood of loving exaltation as the harmonious soul-piercing singing proceeds—and this is just the reason why music and Sama Veda are so closely co ordinated in tradition Whether singing, hymning or meditation of man devoied of this overwhelming sense of love or ecstatic union is barren and husk-hunting Since music includes the four modes of Para, Pasyanthi, Madhyama and Vaikhari, one has to conclude that the spirit of the unique Sama Veda permeates the whole field of harmonies exhaustively

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PART IV

This part includes —

(1) The age of the Vedas ,
(2) Their order of emanation ,
(3) Their division ,
(4) The distinction between the Vedas and other hymn compositions ,
(5) The affinity between the Vedas and the Puranas ,
(6) Vedadhikara (Universality of Vedic wisdom)

CHAPTER I

THE AGE OF THE VEDAS

In the chapter where we investigate the nature of the four main strings of the Veena we have discussed in detail how the Vedas which have issued primarily from the Absolute one, glowed in the beginning as the universal unmanifest Omkara and how as the repositories of the triune powers of will, wisdome and action, they exfoliated subsequently into four heads the Rik, Yajur, Sama and Atharvana Also, when discussing in Part II, the inner significance of Chandovathi Sruthi, we have stated how the Vedas stood in the beginning as the unmanifest aspect of the Supreme Itself and how when creation began to manifest as phenomena, they revealed themselves distinctly In addition, we have cited scriptural texts such as " Yo Vedadau svarah protho Vedanthecha prathishtithaha ", " Yasya nisvasitham Vedah yo Vedebhyokhilsam jagath "

to maintain our contention stated above Therefore, it is plain that the Vedas stood revealed in creation from its very dawn, the truth of this being further enforced by our research into the mysteries of the origin and format of the Veena

If this is granted, the question next arises—are not the manthras recognised now as Vedic an embodiment of the spirit of the Vedas? If they are such, when were they first given out to humanity?

Let me assert here once for all that the Vedic manthras do constitute the Vedas All these manthras rooted as they are in the three fundamentals of creation—Ichcha (will), Jnana (wisdom) and Kriya (active power)—which in themselves are the components of the unmanifest sound-potential—stand as the syllabic symbols of the unmanifest sound-power They are concrete manifestations of the supreme intelligence of Iswara Just as the transcendent Absolute is the substance and the cosmos its reflex, so also infinite wisdom is the cause and the virile Vedic manthras are the result Taking the power of the Vedas to mean the power of the Absolute, their manthras are themselves and they are not individual to their form Since the Vedic spirit is the inmost spring of manifestation, this spirit bourgeons into syllabic manthras for the good of humanity at the very beginning of empiric creation

Opinions differ on the question of the age of fhe Vedic manthras in the writings of modern reasearch scholars Mr H S Raghavendrachar, Philoosophy Professor of

Mysore College, the author of a book "A synopsis of Indian Philosophy", tells us that the late Professor Max Muller dated the Rigveda from about 1200 B C, that Professor Haug dates them from about 2400 B C, and that the late Bala Gangadhar Tilak dated them from about 4000 B C This would mean that our world from its creation went without any Vedic manthras till the dates mentioned by these experts occurred in time Is this rational to hold? The same divine fiat that brought out the universe has alo brought out the light of knowledge, in other words the Veda When the time comes for this phenomenal universe to re-integrate into the Almighty, the Vedas also will re-integrate into the Supreme Wisdom It is clear therefore that the Vedas were in active revelation even in those eras set aside as Veda-less by our wise orientalists

If this simultaneity of creation of the cosmos and Vedic emergence be recognised, the next point to be determined for fixing the Vedic age is the true nature of *Time*, and its origin Time is not an independent real Time measures the duration of movement, or rather the measure of activity is called Time The time of creation means the measure of the work and of the extent of creation Similarly the measure of the duration of youth, adolescence, maturity and old, is called Time In the scienee of music, the nature and mode of metric pauses(*thala*)is known as Time Therefore, Time is that which measures activity For us mortals, a day and a night together constitute a day of sixty 'Ghatikas' Our days and our nights depend upon solar radiation We must go into the question of

what force or forces days and nights are the resultant effects, Days and nights follow the rise and the setting of the Sun who depends solely on the Veda and the mother of the Veda—Devi Gayathri—for his movements This can be understood only when one realises that the wheel of Time revolves round the pivot of the essential powers of the twenty—four letters of Sri Gayathri which constitute a unit-measure of duration from midnight to next midnight This will be seen in the following tables —

A) The progress of the time-wheel from midnight to midday diurnally —

Midnight							*Morning*					*Midday*
Thath	**Sa**	**Vi**	**Thu**	**Va**	**Re**	**Ni**	**Yam**	**Bha**	**Rgaha**	**De**	**Va**	**Sya**
1	2	3	4	5	6	7	8	9	10	11	12	13
Creation completed							Active evolution					

B) The diurnal retrogression of the time-wheel from midday to midnight —

						Evening				
Dhi	**Ma**	**Hi**	**Dhi**	**Yo**	**Yo**	**Nah**	**Pra**	**Cho**	**Da**	**Yath**
14	15	16	17	18	19	20	21	22	23	24
Slackening of activity						Cration integrating				

This means that midnight is the time when the Supreme Power indicated by *Thath* of the Gayathri manthra withdraws all mundane activity unto itself and shines all alone in self-luminous splendour From this point manifestation begins to be un-folded and the process is complete by morning At morning empiric activity

FIRST · Increasing Kala or luminosity This is applicable 15 days of Sukla Paksha (the btight fortni months)

The Muhurthas from midnight to Noon	1	2	3	4	5	6	
The thithis of the first fortnight (bright half of the month)	Padya	Bi	tha	chow	panc	sha	s
Swaras (tones)	ri	ri	ri	ga	ga	ga	
Seasons		Vasantha			Greeshma		
Sri Gayathri Manthra			Savithuh			Vare	

SECOND Decreasing kala or luminosity This is applicab 15 days of Krishna Paksha (the dark fortnight)

The Muhurthas from noon to Midnight	1	2	3	4	5	6
The thithis (of the second fortnight (dark half of the month)	Padya	Bi	tha	chow	panc	sha
Swaras (tones)	ri	ri	ri	ga	ga	ga
Seasons		Vasantha			Greeshma	
Sri Gayathri Manthra			dheemahi			dhiyo

le to the 15 muhurthas from midnight to noon, for the ight), and the first half of every (Ruthu) season (two

7	8	9	10	11	12	13	14	15
sapth	asht	nav	dasa	eka	dwa	tra	chath	Full Moon
ma	ma	pa	dha	dha	dha	ni	ni	nisa
Varsha		Sharat			Hemantha		Shishira	
	niyam		bhargah			devasgya		

able to the 15 muhurthas from noon to midnight for the it) and the second month of every (Ruthu) season

7	8	9	10	11	12	13	14	15
sapth	asht	nav	dasa	eka	dwa	tra	chath	New Moon
ma	ma	pa	dha	dha	dha	ni	ni	nisa
Varsha		Sharat			Hemanta		Shishira	
o	yonah		prachodayaath			thath		

begins its labour and reaches its culmination at midnoon From this point retrogression begins in mundane activity which reaches its nadir by evening From evening to midnight phenomena also undergo retrogression till the whole is withdrawn into the womb of the Absolute This is the unvarying diurnal course of the time-wheel following the spirit as it does of the above mutations in cosmic order

We wtll expatiate on this theme further from the Absolute posited by the *Thath* of the Sruthis, the very first evolute is Agni This is the Rai Veda—the light of wisdom and its power Vayu helps the spread and the volume of Agni This is the Yajur Veda—the power of action Agni grows in might and shoots out bursts of flame with its inner urge at its height This results in the creation of Surya, the Same Veda and the genesis of concentrated will-power In other words, Agni which is the first evolute of the self-luminous Supreme and the primal aspect of Surya, condenses gradually into the rising state of the resplendent orb After his rise Surya grows in might and shoots out his rays in all directions These rays attain the culmination of their blaze by midday From this point the rays begins to lose their intense fervour till they integrate into a ball of fire at evening time Even this ball of fire sinks after evening has set in into the infinite womb of the absorption being complete by midnight when the One alone endures ! Thus, the daily course of the Sun follows invariably the cosmic laws of creation,

movement and inhibition which are inexorable in their nature It is plain therefore that the daily mutations of the time-wheel also hinge absolutely on the divine pivot of the Sri Gayathri The esoterics of the three cosmic states weich are hidden in the womb of the Gayathri manthra have already been fully dwelt upon in Part II of this book, in the chapters on Sandhyavandana and in our Ramayana Anthararartha

We have now proved that one full day counting from one midnight to another depends for its duration upon the subtle psychosis of the twenty-four letters of the holy Gayathri To a query why should not the twenty-four letters of the Gayathri be equated with the twenty-four hours of a day, the answer is that the question is not correct Why? Because, Gayathri is eternally associated with the seven Vyahrithis or planes of the universe These planes must ever have their fundamentals associated with the fundamentals of the Gayathri manthra The swaras are essentially co-ordinates of the Vyahrithis The nature of the time-wheel is explained below *Vis-a-vis* the Gayathri and the seven swaras This explication follows closely the associated details shown in our figure of the Veena From this table one can understand how the Muhurthas and Ghaliges (unit periods) are the true measure of time -

It is clear now why we declare that equation between the 24 letters of the Gayathri and the 24 hours of a day are impossible Our sasthras have divided a day into 30 Muhurthas or sixty ghaligas Like a chain with its links, time is a chain jointed of weeks, fortnights months, ruthus and years These are individualised and sustained solely

by the inherent mysteries of the Gayathri and the Vedas, The spirit of any season goes on gathering strength in the first month of its start and parts with it in exact inverse ratio during the second month till it disappears totally for a period Similar is the growth and sublation of days, months, years, yugas, nay of manifestation itself as is pointed out in detail in our table

The new moon with its bright fortnight and the full moon with its dark fortnight like two links of chain, are constantly chasing each other in a circle, which circle we call time Since Shadjaswara is the main prop, nay the very root-basis of all other swaras, it is inevitable that it should sublate all of them Just as a day comprises of a bright half and a dark half, and a month also is similarly constituted, the year too is divided into two equal halves of the northern solstice and the southern solstice The first known as Uttarayana, is the day portion of the year, while the second known as Dakshinayana is the night portion Just as days, fortnights, months and years hings on the occult might of the seven swaras which image the soul of the great Gayathri with its subtle limbs the Vyahrithis, in like manner the elan of the weeks also is founded on the infinite might of the seven-aspected Supreme Mother powers Brahmi rules Sunday, Maheswari Monday, Kumari Tuesday, Vaishnavi Wednesday, Varahi Thursday, Indrani Friday and lastly Sri Chamundi lords it over Saturday Chiefly, the entire time-revolution is pivotted on the axis of the holy Gayathri

We have hitherto been dealing with the basis on which days, fortnights, months and years come to life and func-

tion, Our Lord the Sun also follows this Gayathri equation of time and he functions within this wheel executing 360 revolutions in the course of a year, as mortal duration is computed To the immortals (Devathas) one year of our time reckons as one full day of 60 ghaligas One year of these Gods spells 360 years to us humans 1,200 Deva-years constitute one Yuga to them–in other words,4, 32,000 human years This is just the measure of this Kaliyuga Dwapara lasts 8,64,000 years of our time Thretha endures through 12,96,000 of our years, while Kritha yuga counts 17,28,000 mortal annuals The time-duration of these four Yugas hinges on the fundamentals of the four Vedas The difference in duration between Yuga-and Yuga exactly follows the line of difference between the intrinsic might of the four Vedas When one cycle of the four yugas is completed (43,20,000 human years) it is then known as one Maha-yuga One thousand such Maha-yugas constitute a bright-half of a full day for Brahma of four faces This is the day-dawn for Brahma A similar cycle of 1,000 maha-yugas following the first is the dark half of a full day and this forms the day-set or sun-set of Lord Brahma It follows therefore that a single day of dawn and decline of Brahma comprising 8,640,000,000 mortal years is the duration of one cosmic cycle of creation, evolution and re-intrgration !

The commun denominator of all these incalculable ranges of time, whether of mortals, the immortals and a Brahma the head of them all, is the infinite power of Sri Gayathri as has been stated by us over and over Sayings such as " Viswamasi Viswayuhu—Sarvamasi Sarvayuhu "

of the Th aittiriya Upanishath declare the truth of what is stated above The four-faced Brahma functions in the scheme of things as the Creator It takes 8,64,000,0000 mortals for the macrocosm to rise, flourish and decline at length into the Supreme womb when a deluge occurs and there is nothing left alive except the transcendent Absolute This means that the cosmic outspread which lies infolded in the Infinite Whole, emerges into being, flourishes and then goes back into its matrix all in the space of 864 crores of human years ! Since the present Kalpa (epos) is the regency of the seventh Manu Vaiwaswatha, creation has lasted through till now 19,608,53,036 years our time Therefore, unfoldment of the cosmos may be said to have just dawned by a process of overflow of transcendent power When once this power has overflowed, the concomitant Supreme Wisdom also which till then glowed unmanifest, emerges into its dawn , in other words, the Vedas also have come into the manifested arena along with the first dawn-blush of creation !

At the final dissolution of the universe, every object disappears into the womb of the sole existant power, and nothing remains except He the Paramathma But the aftermath of Yuga-pralayas (millenial deluges of our world) are different , vast cataclysmic changes occur in the configuration of this earth—huge extents of land are swallowed up by the rearing seas and fresh lands are ejected into being from beneath the waters There follows a general destruction both of mankind and of the animal kind, only a few individuals of each division surviving here and there Even in these few individuals left un-

harmed, unexpected changes in habits, culture and modes of life take place These are the tremendous changes that follow in the wake of millenial cataclysms (yuga pralayas)

Therefore, the all-powerful Vedic manthras endure throughout the Yugaic successions without being affected in the least, maintaining their elan and their glory as the immortal spirit of the primeval creative sound heard by millions of devoutsouls for the good of their salvation The term Sruthi has been defined in the Vedic Bhashya as

आदि सृष्टिमारभ्याद्यपर्यंन्त ब्रह्मादिभि सर्वां सत्यविद्याः श्रूयन्ते अनया सा श्रुति॰ ।

meaning that ‘ that is sruthi which throughout the ages since the universe was created has enabled all living intelligence from Brahma downwards to imbibe the knowledge of eternal verities by their giving heedful and devout ears to it in the form of the imperishable Vedas ’

It has now become clear therefore that the Vedic manthras are co-eval with creation If only our western researchers who set out to determine the age of the Vedas had also endeavoured to ascertain hand in hand the beginnings of creation, the inner reality of cosmic genesis, durance and dissolution, and the mysterious secret of the power enshrined by the Vedas—if they had done this then success would certainly have crowned their efforts

There exist numerous scriptural authorities for the interpretation we have given anent the age of the Vedas Sri Krishna says in the Geetha

सहस्रयुग पर्यन्तमहर्यद्‌ब्रह्मणोविदु ।
रात्रि युगसहस्रान्ता तेऽहोरात्रविदोजना ॥

meaning "that a thousand yugas form Brahmas' day and another thousand yugas his night Moreover, the same divine personage has declared that He would incarnate in every Yuga to uphold declining Dharma"

To men, gods, nay to Brahma himself, we see there are days and nights If one und erstands the esoterics hidden in this division of time into days and nights, then would be revealed to him the real nature of the time-wheel and profounder realities even Says the Sruthi anent division of days and nights.

योहवा अहोरात्राणा नामधेयानिवेद । नाहोरात्रे ष्वारति मार्छति । सज्ञान विज्ञानन्दर्शा दृष्टेति । एतावनु वाकौ पूर्व-पक्षस्या-होरात्राणा नामधेयानि । प्रस्तुत विष्ठुत सुतासुन्वतीति । एतावनुवाकावपरपक्षस्या होरात्राणा नामधेयानि । ना-होरात्रेष्वार्ति मार्छति । य एववेद ।

The following from the riks (10–190)

ऋतञ्च सत्यञ्चाभिद्धात्तपसोध्य जायत । ततोरात्य जायत ततसमुद्रो अर्णव । समुद्रादर्णवादधि सवत्सरो आजायत । अहोरात्राणिविविधद्विश्वस्यमिषतो वशी । जार्यो जन्द्रमसौ धाता-यथा पूर्वमकल्पयत् । दिवञ्च पृथिवी चान्तरिक्षमथोसुव ॥

These riks make it plain that the divisions of time into days, nights and years etc, sublates into the Supreme womb at the final collapse and is then given out in the

same order after re-manifestation These geneses and dissolutions have been infinite and so beyond any count of mortal span The unknown duration-dissolution is that when the *Thath* of the holy Gayathri stands alone ! It is only when *Thath* rouses itself for fresh creation of further worlds the Vedas dawn out of the Noumenon or the Ens and time begins its career When reintegration sets in after ages and ages, the whole ensemble disappears again and *Thath* alone survives as usual It is this most mystic process of appearance and disappearance with an incalculable interval between this and re-appearance that points out to us how the whole of phenomena is based on the Gayathri manthra, this in other words means that the Vedas are coeval with creation as has been stated already Sublimely mysterious are the realities inhering in the phenomena of muhurthas, days and nights, day and fortnight, months, years, the year of the Devathas, yugas, Brahma's day and night and the fixation of the time of the Mahapralayas According to the "Soundarya Lahari" and "Prapancha Sara" of Sri Sankara, measurement of time means fixation of the values of a set of related integra (Kala) which are 360 in number ensouling the might and the mystery of the six cardinal letters (aspects) of the seven-fold Mother Power (Saptha Mathrika) The Sangitha Sasthra also maintains the same contention in its expositions of the truths that inhere in the format of the swaras and ragas Further, there is the consideration of the psychical side of the divisions of time into days, weeks, and so on, as they are all presided over by regent-deities with their own specific functions As if these were not enough, there ives a vast field for exploration in the details of the

science of Hoary Astrolcgy If only we began to discuss time from all these stand-points, this book of ours would we believe grow ten times its present bulk

Briefly, we declare once for all that the age of the Vedas is equivalent to the beginnings of creation For puny mortals like ourselves to presume to discover the exact fixation of Vedic origins is attempting the impossible, to say the least It is Devi Gayathri, the Mother of the Universe and of the Vedas, that graciously revealed in the dim and distant past these mystic treasures of divine lore to heaven-born sages To understand in full sublime mysteries of this kind, one must possess infinite merit stored in previous births There is not the slightest tittle of convincing proof in any of the arguments advanced by Western critics Taking all these into consideration, one can only arrive at the conclusion definite and incontrovertible, that the age of the Vedas lies buried in the dimmest recesses of the past from which no mortal may hope to resuscitate it If one concludes thus he will have behind him the united authorities of the Sruthi saying quoted above, the divine profundities of Sri Gayathri, and last though not the least, the time-honoured declarations of saints and sages who stand in the line of the Rishis of yorc!

GHAPTER II

THE ORDER OF EMAMATION OF THE VEDA

Occidentalists have settled the precedence among the four Vedas in the matter of time with the same assurance with which they have settled their age They maintain

the Vedas are mortal compositions There exist two classes among them

(A) Those that argue that to the expending intelligence of primeval man the wonderful phenomena of nature such as winds, fire the sea and the mountains seemed instinct with a mighty life of their own and this wonder of theirs found expression in songs of praise directed to these non-animal

(B) Those that argue that our far-off elders must have discovered somehow that the mysterious force of nature were the outcome of the activities of unseen deific entities and that over and above these celestials must reign in sole authority another Supreme Power ! Carried by their admiration for these Gods and one God over them, the bards among them launched into devout songs ! Those songs were collected and classified subsequently and these collections now constitute the Vedas

We my state here once for all that these deductions of modern scholars of the West are incorrect Just as in the very beginning of creation there arose a universal vibrant hum vast and undefied, which was in fact the unmanifest Veda or superconsciousness inseparable from the Supreme, so also did the words which explicate this Veda arise out of the same transcendent source It is stated in the Yajur Veda (31-7) that the four Vedas Rig, Yajus, Saman and Atharvan, issued in the beginning of things from the Sole Existent One who is eternal, over-

joyous and all comprisingly perfect The hymn runs thus —

तस्माद्यज्ञा त्सर्वहुत. ऋचस्सामानि जज्ञिरे ।
छन्दांसि जज्ञिरे तस्माद्यजुस्तस्मादजायत ॥

Let us now attempt to describe in our poor words the incomparable greatness of the Vedas They are far above the reach of the highest empirical intellect, they command with the might and the majesty of their inherent power the exercise by man of both his intellect and his emotion within certain ordained forms they reveal the sublime secrets involved in the rise, interplay and final setting of this phenomenal universe with all its components, they declare authoritatively why man should revere the regent-powers like Indra, Agni and the rest who stand for righteousness, and not their antipodes the powers of passion (rakshasaic) who stand for selffish material indulgence and unirghteousness in general, they further throw light on the mysterious spiritual bond that exists between men and the Gods, they have laid down the invariable lines on which all sense-bound, passion-hinged mortal activity should travel, such as Dharma (duties due to one's position by birth), Artha (seeking of wordly competence), Kama (satisfaction of natural appetites) and Moksha (concentration on ultimate self-realisation), they demonstrate the coordination that should exist between one's wisdom (jnana), his life's activities and his choice of modes of worship of the unseen powers, they declare that in their in-most essence they constitute the primeval Omkara which is the first aspect of the Supreme in the chain of

causation, and therefore they show that the recitation of the Vede itself is the Nadopasane (devotional concentration on sound), they also declare how this power of the primeval Omkara assumed four distinct aspects as Rig, Yajus, Saman and Atharvana Vedas, they proclaim that they are the treasure-house of all the wisdom and all the learning found in the manifested worlds, they are the womb of Time itself with its triune metamorphoses—the past, the present and the future, finally the Vedas are the summation and the embodiment of the great cosmic laws which have issued from and obey the fiat of the Lord of Lords—the Author of manifestation

It thus becomes plain that the Vedas are neither the creations of an animistic fervour, nor the laborious intellectual discovery of Gods and Goddesses of super humah calibre by keenly reflective ascetic bards! The intuitlve flashes of a deeply intuitive human heart are far and away superior to the laborious brick-piling of research mongers The mysteries of the laws of life, growth and death which obtains in this broad universe of phenomena, are only known to Him its author, and no mortal be he ever so sage-like and saintly, can ever hope to fathom them in full by bare reflection alone The highest flights of imagination, the deepest probings of reflection, are but outcrops of intuitive wisdom, which is the highest divine boon in life Man's imagination ever strives towards this ideal which remains an ideal to him in spite of his best efforts Well, the Vedas are this ideal of wisdom and power! Since all intellectual efforts, whether steeped in fancy or clothed in clear-cut logi have to depend on this

universal seed of awareness, its exfoliation is termed the Veda (Vith Jnana) the apothesis of perfect knowledge, since perfect knowledge is the basis of creation, the Vedas are also eternal

It remains authoritatively proved that the mansions of the Veena constitute collectively the symbol of the fundamental verity which upholds and sustains the macro—cosm, which in other words means that the fundamental verity is the consciousness of the Supreme Mother, the Vedas are the vehicles of this Supreme Mother-cons—ciousness They are the mainspring of all man's efforts and expressions and the laws that govern their spiritual efforescence and which have been revealed at the very beginning of humanity to a few deserving sages are as dynamic and as immutable as the cosmic laws which regulate the rise, growth and decay of this phenomenal universe When we come to think of it, it is but natural for the Supreme Parent of Creation to look after the progress towards perfection of humanity not only by the wondrous provisions of all physical needs such as food and clothing, but also by the provision for its metaphysical cravings of the eternal Vedas! This shows the profundity of his illimitable grace for the ultimate salvation of every mortal born on earth! There exists for us the unques-tiond authority of the Vedic manthra "Anger Rigvedo, vayor Yajurvedaha, suryath Sama Vedaha, Atharvangiraso mukham" (the four vedas have sprung respectively from Agni, Vayu, Surya and the Angirasa)

God Almighty has ordained that when cosmic unfold-ment begins, four devine Purushas indued respectively with

the spirit of the regnant deities Agni, Vayu and Surya and of the Supreme Creator Iswnra Himself, should be born and revel the eternal Vedas to mankind In our Veena section we have shown that when we refer to the power of the Vedic manthras we refer *sotto voce* to the Infinite Mother-Power Parasakthi who coalesces in Herself the innate energies ef Jnana, Kriya and Ichcha (understanding, activeness and desire) These fundamental energies of creation viz jnana etc, constitute the mainspring of the activities of the princlple of Fire, the principle of Vayu or wind and of the principle of Surya Because Agni in its three aspects of 'Paratharajjyothi, Vidyuthjyothi and Jnanagni' (latent fire, lightning and intellectual luminosity) glows with iridescence, it naturally ensouls Jnana Sakthi or Wisdom Power Because Vayu or wind by its inherent restlessness sets up motion, it becomes the fittest habitat for action (Kriya Sakthi), similarly, Surya habitat is the habitat for 'Ichcha Sakthi' In other words, Sri Gayathri Devi or Swa-sakthi intent on fulfilling her role of the Mother of the Vedas, causes the genesis of three great seers incorporating the spiritual essences of Agni, Vayu and Surya, to reveal the three Vedas Rig, Yajus and Sama, and she also wills the uprise of sage Angeerasa (Brihaspathi) the Preceptor of the Gods, to reveal to the world the Atharvana Veda The sruthis then proceed to tell us that Brahma, the four-faced creator, also obtained illumination of the Vedas and that He imparted their sublimity to sage Bharadwaja We repeat therefore our earliest statement that it is a corollary of Iswara's or Devi Gayathri's spontaneous grace that the four Vedas should start their career coeval with the other forces of the pri-

mordial genesis, thus both owing their birth to Him—the channels of such Vedic revelation being the four mind-born or rather spirit-born sages, the first of mankind We have already alluded in our section on the Veena to the occult fact that the book in the hands of Sri Devi Sarada is the image of the sublime mysteries of creation, maintenance and dissolution which She ever wields in Her Iswara-Iswari aspect It is these tremendous mysteries which are ever incorporate in Her as unmanifest that She out of Her abounding grace permits to be revealed to the world through the agency of these first of man Therefore, it is idle to deny that the Veda and the Vedic manthras are one and the same, and the age of the one is the age of the other—in other words, that the Veda and its fourfold manthars are primeval in their origin ! They are not only primeval as far as revelation is concerned, in their intrinsic essence they are as eternal as Iswara Himself ! And this truth also has to be borne in mind that since the Vedas are in their unmanifest state one with the transeendent, and in the manifest state are only revelation to the specially-gifted beings closely affiliated to the essences of Iswara and His regent deities—beeause of this, the Vedas are *Apowrusha* i e not human in their origin !

Many may be thinking whether all the Samhithas, Brahmans and Upanishaths of the Veda were revealed by the primeval Purushas only ! Some portions including Upanishath have been revealed for the first time by Rishis also But because of this, it would be a great mistake to conclude that these Rishi-seers are like unto us mortals These seers also are of direct heavenly affiliations and they

were made to put on embodiment by Iswara at the very commencement of the expanded activity of creation to help Him in spreading true enlightment among the coming races of men These great Rishis owe their being in not even the slightest degree to the gross forces of Prakrithi, but are Nithyas (eternally enlightened ones) deputed to this mundane sphere for carrying out a specific set of duties If these exalted souls were not seemingly embodied divine forces in every way, we mortals would not be offering them oblations and worship them on a par with regent-gods during our sacramental rituals! These Rishis in all ages are remaining in psycho-physical forms on the borders of the world and the next higher to subtly keep alive and direct the eternal wisdom of the Vedas in the breasts of the fortunate few among mankind! So the authorship of these immortal divine Rishis of certain portions of the Veda ending with the Upanishaths ought not to take away the force of our contention that the Vedas are ageless and that they are necessarily *Apowrusha* (trans–human)

Let us now consider the point how these adepts published to the world the sub-lime mysteries of the Vedas through soul–stirring manthras Did they do it even as an ordinary poet among us does, or were their methods peculiar to themselves? To be brief, these manthras sprung into the mundane arena out of their lips what time they concentrated their deep seated spiritual powers one-pointedly towards the fount of wisdom, saw the light which no mortal sees, got mad with the bliss inexplicable which the sight poured into their quivering

being, and then they permitted their lips to give expression thereunto necessarily in the garb of manthras of majestic melody and import! We have already explained how the Vedas in their immanent state of knowledge as a whole are of the nature of pure being (sathva) and inhibit in this being all the awareness of the cosmic mysteries of genesis, growth and decay, of the greatness of the regent-powers of heaven, and of the Infinite Supreme Power whose sublimity even they cannot grasp in full The inspired Rishi-seers of whom we spoke are in their inmost selves ever in ecstatic communion with the splendours indescribable of the Absolute, and whatever comes out of their hearts in moment of divine frenzy must be music wholly and entirely spiritual, concerning itself more with the salvation of the soul than with satisfying the aesthetic emotional contents of a man's being Consistant with this outburst of spiritual fervour the songs of the soul sung by the Rishis would naturally attract the grace of the deities of whom they sing, and these heavenly powers would themselves reveal the particular syllabic groupings and the particular swaras in which their praises are to be vehicled, the particular intensity of fervour that should animate passages of one Veda from those of the other and other allied topics

It is because these divine Hymns of praise are being chanted and meditated upon even to this day through a succession of Gurus (preceptors) to a succession of disciples solely by oral recitation and Sravana (audition), the

Vedas have come to be known as 'Sruthis' Vedic riks comprise in individual hymns the distinct aspects of praise of particular gods, the correct sacrificial formulae governing their worship, the description of the transcendent Absolute, the four-fold ultimate reals of life and finally, the mystic laws governing birth, growth and decay of phenomenal, a few hymns contain within themselves a description of all these together, a few more hymns contain words which literally taken yield one meaning while esoterically their true import is a thrilling mystery concerning knowledge in all its infinite modes! Such are the songs which having issued like a flood of inspiration from semi-divine Rishi-lips stand revealed for all eternity as Vedic manthras! Since these chants deal with elements of truth far removed from mortal concerns, they are referred to as supersensuous and super-human!

Since these extraordinary sages live in a world of their own ever communing in the depths of their soul with the eternal truths entirely irresponsive to the cares of the external world, they are practically unembodied beings in the sense the world understands body There are sayings of the sruthi proclaiming the fact that the great, all-wise, all-controlled yogic Rishis are to be taken as unembodied even though a mortal tenement may encase their soul Lord Sri Krishna proclaims the same truth when he says "Avajananthi mam mudhaha"—"gross-visioned non-spiritual mortals do not know Me as I am" Besides, it is laid down in the "Paingalopanishat" "Yada yathyunmani bhavasthada thath paramam padam" meaning "he who has retired into his self and is there in close com-

munion with reality, has attained the highest state of existence in spite of his body" Sri Sankara says in his "Vivekachudamani" "Brahmakarathaya sada sthitthithaya nirmuktha bahyarthadhi" It has been the experience of many of us to come across striking variations in the play of individual intellectual powers or powers of the understanding It is well nigh impossible for the general run of mankind either to understand or to apprise at its true worth the vast spiritual intellectual dynamics of incarnate personalities whom we term Rishis We repeat therefore that the virile Vedic manthras which have sought expression from the inspired lips of these incarnate 'nithyas' are in fact heaven-born owing nothing to gross matter for their out-spurt

The Thaittiriyaranyaka declare (1–2) that the Vedas are the reflected spiritual radiations from the perfected souls of those who have realised the truth eternal Those are the great ones who beheld, in the far-off beginnings of things, the luminous surge of the eternal Vedas from out of the face of the Supremest Lord of Lords Iswara! And it is this Supreme Iswara that created out of His abounding grace for humanity the Holy Rishis as the material cause for revealing the impartible Veda into Samhitha, Brahmana and Upanishaths to facilitate easy comprehension A work of this sublime kind is beyond human capacity Such rare souls as had the fortune to see the shining truth of the immortal Vedic manthras and to inhibit their essence into their selves no sooner they issued out of the face of the Absolute Power Iswara such rare souls are they whom we associate for ever with the Vedic manthras!

CHAPTER III

VEDIC DIVISIONS

We will keep in view the format and the nature of the Veena in our study of Vedic divisions In popular estimation the Veena is an ordinary musical instrument of a particular pattern There exist numerous divisions in the Veena—Subtle and supersubtle Similarly, the Veda seems to be a homogeneous entity going under that name But internally this single Veda stands sub-divided into Rig, Yajus, Sama and Atharva And each of these four divisions possesses many more subtle sub divisions In the Veena we see that Sarani, Panchama and Mandra constitute the main strings, while the fourth Anumandra is more a supplementary chord than otherwise Similarly, in the Veda its three divisions Rig, Yajus, and Sama, form the the deminant portion, while the Atharvana fulfils the function of an equaliser bringing out the hidden varities of each main Veda and thus contributing to the auspicious objectivity of the whole

The notes of the three main strings of the Veena are not individually so absolute but that each sublates to some extent the notes of other strings It follows then that even in the notes of strings there are subtle influxes from different chords We have already stated in Part I how the four main strings of the Veena symbolise the potentials of Jnana, and Ichcha Of these, Jnana-sakthi in spite of its own domination of Jana, snbsumes to some extent the verities of Kriya and Ichcha Kriyasakthi similarly subsumes the nature of the other two, while Ichcha does

the same with the in wardness of Jnana and Kriya It is thus clear that divisions subtle and superfine exist even in primal potencies We can carry the existence of this interpenetrability further, in Sathva-guna there exist three variants viz Sathva-sathva, Sathva-raajs and Sathva-thamas The other two gunas similarly follow suit

Pursuant to these inherent interfusion of essences, though the first three Vedas possess each its dominant note, yet in each of them there exists a tinge of the nature Vedas The internal divisions of each Veda are the Samhitha, Brahmana and the Upanishaths Samhitha explains the nature and description of regent-gods, Brahmana the rites and ceremonials due to each and the Upanishath the devotional concentration so as to bring unity with such regent-gods Even though the Rig Veda is predominantly concerned with a description of divine agencies yet it does subsume to some extent the ritual aspect of the Yajus and the wisdom aspect of the Saman Similarly the Yajus while chiefly concerned with the rituals and sacrifices due to each power, subsumes to some extent the nature of the Rig and Sama Vedas so does the Saman with its dominant note of metaphysical disquisitions It is to suit this inherent interfusional economy that each Veda possesses in itself internally the divisions of Samhitha, Brahmana and Upanishad There is no distinction between an Aranyaka and the Upanishath This constitution bears an exhaustive resemblance to that of the Veena Sage Vidyaranya refers pointedly to this aspect of the nature of the inter division of each Veda in his saying " Kandathrayathmake Vede" occuring in the first sarga of his

"Sankara vijaya" Each Veda with its inevitable three sub-divisions of Samhitha, and Upanishath, is yet one and whole in its distinctiveness as Veda And wherever topical references to Jnana, Karma and Upasana may occur in any of the manthras of the Samhita, Brahmana and Upanishath there do exist these three main divisions

The Vedas are also classified as "manthras" and "Brahmanas" This is mentioned in the Suthras of Kathyayana in the saying "Manthra brahmanayoh Veda-namadheym" The relevancy of referring to the Vedas as manthras and brahmanas consists in the philo-logical meaning of the word manthra which is to the effect "Mananath thrananath manthraha (mana—opening of the mental power, thrapu—saving)"—meaning that that is manthra which opens out one's intellection and thus saves him by leading him along the right path Similarly, Brahmana is derived as follows —

ब्रह्मणा आत्मान इतराऽच नयतीति-ब्राह्मण ।
ब्रह्म वेद तदर्थं यज्ञाद्यौपयोगिक नयतीति-ब्राह्मण ॥

meaning that that is Brahmana which brings together the Supreme and His devotee, also, a Brahmana ordains that sacrificial rites and other sacramental ceremonials form the main burden of the Vedas To know the nature and description of regent gods is essential whether in Karma or Jnana Wherever these descriptions of divine-powers are laid down in the Vedas, they are termed as Manthras Also, they are called Manthras because they uphold the devotees Research invariably leads to per-formance of necessary rituals, wherever the details of

performances of these rituals and of concentrations are laid down in the Veda, they are termed as Brahmana If a description of the heavenly powers occurs whether it be in a Samhitha, a Brahmana or Upanishath, there we find a Manthra Similarly, wherever a description of the *Modus vivendi* of divine worship occurs, there we come across a Brahmana It is thus clear why the Vedas alone are referred to whether we allude to the Manthras or the Brahmanas of each, in other words, all the four Vedas collectively fall under the two main headings of Jnana Kanda and Karma Kanda This classification exactly parallels the nature of the Veena Among the four upper strings of the Veena Sarani and Panchama are the maid chords which represent Jnana-sakthi and Kriya-sakthi respectively This is the reason why we always refer to the Vedas either as Manthra or Brahmana, or what comes to the same thing—the Purva and Utthara Kandas Both these terms or either of them singly mean only the Vedas

We have not traversed the nature of the Atharvana Veda in the foregoing discussion We have already in comparing the Atharvana with the Anumandra chord of the Veena, referred to the truth that this fourth division of the Veda brings out and completes the implications of the other three Vedas and thus makes for auspicious perfections of the Vedic teaching as a Whole There is the authority of the Sruthi for this Atharva Veda is that which " Karya siddhena chathurtha parikirthitha--Atharvangirasam rupam Sama Rig Yajurathmakam " meaning what has been said above This being the function of the Atharvana, it naturally comprises Manthras which bring out and fulfil as we said before the implications of the

hymns contained in the other three Vedas, and as such, the Atharva Riks partake largely the nature of those of the other three Fulfilling the ultimate aims of the other three Vedas means the removal from one's mind of all the obstacles raised by one's innate density of understanding and thus bringing his ego face to face with the blessedness of self-realisation In the matter of active demonstration of one's faith in spiritual values by ordained sacramentla action, the Atharva Veda removes similarly all impediments due to doubt and disinclination, and it proves then and there the efficacy of power inherent in cach sacrament Further, these hymns help to destroy all ghostly and demoniac malefics which ever long to determen from attaining to a realisation of ultimate Truth Mortal enemies are also uprooted, and the pursuit of Dharmic ways made pleasant and easy The mighty arrows of Puranic and Epic mention known under the designation of different gods are all ordinary shafts let fly after pronouncing over them the appropriate Atharvana Manthras In consonance with the Sruthi saying "Atharavangira sam puchcham prathishta' and "Atharvaha Sivaha Athar vaha Brahmaha", these sublime hymns not only crown the implications of the other three Vedas, but they also in their own right as integrals of outstanding spiritual splendour conduce unfailingly to one s ultimate salvation through the portals of unclouded self-realisation !

CHAPTER IV

THE DISTINCTION BETWEEN THE VEDAS AND OTHER HUMAN COMPOSITION

Classics are clothed in the ordinary language and

idioms of worldly life, while Veda manthras are clothed in the idiom of psychic or divine (devatha) planes of existence Let us see how empirical Kavyas take their rise "Adikavyamidam thwarsham pura Valmikina kritham" (RAMAYANA–Yuddhakanda, 131st Sarga) and "Kavyam Ramayanam krithgnam Sithayascharitham mahath" (Balakanda Sarga 4)–these two citations go to prove that the very first Kavya (Epic) in the world was the Ramayana of Valmiki In trying to show how the Ramayana of Sage Valmiki came to be known as the first Kavya We will incidentlly explicate the distinction between a Kavya and the Veda

The immortal Narada initiated Sage Valmiki into the mysteries of the Ramayana imbedded in the Rig Veda One day, while the sage was proceeding to the river Thamasa for his ablutions, his mind full of the saving beauties of Sri Rama's life, he behold on the banks of the streem two beautiful flamingoes (Krouncha Pakshi) disporting in the ecstacies of sexual union making very pleasant love—sounds the while At the moment, a ruthless fowler eager for prey and regardless of property, let fly a shaft at the male bird and killed it Unable to restrain his sorrow over the slaughtered male bird, the sage gave utterance to acurse at the cruel killer to the effect that his time on earth should come to a speedy close Immediately after it occurred to the sage that it was regrettable in him to have permitted his sorrow for the female bird to force such words out of his lips All the same he pointed out to his disciple Bhardwaja how in giving expression to his sorrow and his anger he had uttered words which fell

unpremeditatedly into the region of correct metre and harmonic rhythm, and how therefore they fitted themselves easily into auspicious Veena music in spite of their melancholy import and how, owing to these reasons, Bharadwaja should not let these words of most fateful import go into oblivion The devout disciple agreed and pleased thereby his great Guru

The secrets of the greatness of a Kavya lie hid in the above episode rendering a distinction between itself and the Vedas eminently clear What is the inner significance of the mental attitude of sage Valmiki at the sight of a pair of love-knit cranes which met his eyes as he neared the river Thamasa, his mind full of thoughts of the revelations re-Ramayana imparted just then by Rishi Narada to him? His whole mentality was absorbed in the Supreme music of the Vedic Ramayana he had recently heard, and naturally he was consumed with anxiety to unfold in detail this very same Rama-katha in the Vedic sound-mould!

One must note that the birds viewed by the sage were the Krounchas And this word is derived as follows — "Krunchathi pankthi rupena gachchathithi Krounchaha cha-pu krounchascha kruncha—gathi kautilyalpi bhavayoho" This means that birds which move in invisible lines of flight are known as Krouncha The Vedic hormonies comprise syllabic expressions grooved along a single note of the Sarani string which subsumes at the same time the irregular nuances of four notes known as Udattha, Anudattha, Swaritha and Prachaya—thus providing a parallel to the extended linear but invisible flights of the Krouncha birds! T e esoterics the outward sexual

intertwining of the limbs of the pair of birds consist in the parallelism of this act affords of the inextricable commingling of Prakrithi and Purusha in the phenomenal economics of life This commingling of Purusha and Prakrithi (Vedic harmony and syllabic expression) is symbolised in the viewing by the sage of the love-twined birds on the margin of the stream, and his resolve to bring out into the world the story of Sri Rama in Vedic harmonies The slaying of the male bird by the fowler even as the ascetic was looking on at the embraced unity of the two is symbolic of the severance of the divine supersensuous music of the Purusha from the syllabled modulation into mundane prose and poetry of Prakrithi the female bird The ecstacy enjoyed by the mating birds is symbolic of the harmonic ecstacy resulting from the close union of metrical notation and super-physical or noumenal melodies The widowing of the female bird by the indifferent hunter is matched by the running right through birth, growth and decay of the empiric universe of a rigid mysterious law which none may thwart! This certainly means that the genesis of even this mundane Kavya was through the fiat of the Supreme All-knowing All-seeing Power! The occult meaning of the curse hurled at the fowler by the sage amounts to this that the agency which brought about the abrupt severance of mundane notation and divine harmony should disappear at some stage in the world's evolution, leaving Vedic fugue alone supreme over the imparmanent lease of life of mortal prose and poetry!

What is the inner import of the declaration made by the sage that since the mode of uttering his grief over the sad plight of the bereaved female bird took a metrical and

rhythmic format fit to be sung on the Veena it should not be known other than as a 'Sloka'? The sage meant thereby that he was introducing into the world of letters for the first time an empirical mode of versifications modelled on the intrinsic clan of the primal sound-power inherent in the four Vedas capable at the same time by its obedience to the technique of music of being melodised on the strings of the Veena

We may conclude discussion with a resume of the foregoing Syllabic notation (varna) as it occurs in the recitation of the Vedas is coupled to the undefinable, unlimited sound-potential sublated in the Suprme Lord of the Vedas That which creates a distinction in this interfusion and divests occult harmonies from it in Kavya (i e the optical mode) whether cast in prose or verse form Though secular inasmuch as it is distinct from supersensoul divine harmonies, yet, Kavya metrics posses almost an equal sanctity due to their exalted lineage from impor-tal Rishis who in essence are above all physical limitations All the tongues (Bhasha) in the world are comprised within the four walls of a Kavya mode More than all, Sangitha sastra itsetf is inseparably allied to the Kavya mode

The killing of the male krouncha and the sage's sorrow over its slaughter both occurred on the banks of the Thamasa river What does this signify? Briefly Thamasa river is the unfoldment of the cosmic phenomena Profound mysteries are included therein (Readers may refer here with advantage to the ferests and arrive at the marge of the Thamasa)

Chiefly, the death of the bird and the expression of the seer's sorrow on the Thamasa's banks contain together the subtle mystery which divides empirical Kavya—whether prose or verse–from the transcendent Vedic recitation The existence of the phenomenal cosmos divides the two—this is its main import

The foregoing esoterics emphasise the nature of the revelation imparted by the four-faced Brahma to sage Valmiki No sooner the latter reached his hermitage after the above incident, Brahma arrived of his own accord thither and addressed the Rishi as follows —

तमुवाच ततोब्रह्मा प्रहसन्मुनिपुगवम् ।
श्लोक एव त्वया बद्धो नात्रकार्याविचारणा ॥
मच्छन्वा देवते ब्रह्मन् प्रवृत्रेव सरस्वती ।
रामस्य चरित सर्वं कुरुत्व मृषिसत्तम ॥

"Excellant Rishi! Do not think otherwise for your having spoken out in sloka metre Devi Saraswathi made your words issue in the Kavya mode quite in consonance with my wish The mysterious sublimities of Sri Rama's life–history will now become clear as day light to your intellect Set you now at once to unfold to the world in Kavya-from the meritorious of Sri Rama! For this great work the sloka form is the best"

And any words from Brahma are but expresive of the unalterable decree of the Supreme Author of Creation and not to be taken in any empirical sense Devi Saraswathi, the power of the primeval Om regnant in the Vedas, was

also the impeller of the Kavya style from out of the sage's lips what time sorrow and rage drove him to speak! So the Devi is the regent-power and the originator as well of both ordinary speech, classic prose and metrical numbers This citation from the Ramayana asserts the dominion of this great Goddess over all forms and classes of oral expression Her heavenly seat in the subtle Sushumna-nadi of all mortals gets enfarded by the following Sruthi riks —

From the Yogashikhopanishat —

शाखापल्लव रूपेण ताल्वादि स्थान छट्टनात् ।
अकारादि क्षकारान्ता न्यक्षराणि समीरयेत् ।
अक्षरेभ्य पदानिस्युः पदेभ्यो वाक्य सभव ।
सर्ववाक्यात्मका मन्त्रा वेदशास्त्राणि कृत्स्नश. ।
पुराणानिच काव्यानि भाषाश्च विविधा अपि ।
सप्तस्वराश्च गाधाश्च सर्वे नाद समुद्भवा ।
एषा सरस्वती देवी सर्वभूत गुहाश्रया ॥

Besides, Kavi is one of the names by which the Transcendent Supreme is known, and therefore it is easy to infer how the Kavya style of composition is that which has not only emanated from Iswara but also is very pleasing to Him It necessarily follows from this that all such manthras as are couched in the Kavya form and convey Vedic verities are inclusive in the super-sanctity of the latter and not otherwise The manthras in sloka form effect as profound a spiritual change in the fruits as the Vedic riks One can imagine how proficeincy in Vedic

harmonies (which contacts the kartha with divine energies) demands of a necessity from him truly devout holiness, physical purity even from birth and a rigid adhesion to ordained ritual practices—a fast which not only our comparisons anent the format and the nature of the Veena but the foregoing truths also amply illustrate Speech of any kind in any tongue is a gift of the highest power and not of psysiological origins It is incumbent on every one of us therefore to admit the righteousness of God's command to make us all revere Vedic melodies It is utterly irreverent and ridiculous to consider the Vedic manthras spouted by the gramophone and tape-recorder as equivalent to traditional Vedic recitation The rigid physical and super-physical conditions which govern one's right to engage oneself in Vedic recitation must be present every time these most holy manthras are recited if they have to bear any fruit

Many Upanishaths have been revealed to us in the Kavya mould by the command of the Highest Power just to convince us that though east in this seemingly sublunary mould they are through their particular origin as good and as efficacious as direct Vedic rubrics In addition, all the Vedic Angas such as Tharka, Vyakarana and so on, all Sruthis and Smrithis, and all the Puranas, are garbed in Kavya form alone It is because of the subtle etheric potency of the Kavya-slokas that the high devotional rubrics of great Rishis, of great Acharyas like Sri Sankara and of great dramatists like Kalidasa, are all cast in the bewitching Kavya style as being best fitted to convey the sublime Vedic truths of divine worship Morever, Bharatha the father of Aesthetics, Narada the soul of

harmony, and saint Thyagaraja of modern days, have paid their deep devoirs to the Supreme Unmanifest Sound-Power through the science of sublunary music derived directly from Kavya This kind of homage to the Almighty is entirely within the bounds of Vedic tradition In every sacramental rite of the Brahmana there occur invariably manthras in sloka-metre along with ordained Vedic riks If the former were merely secular, they would never have been allowed in conjunction with Vedic manthras Spiritual results as readily follow from worship paid through sloka-manthras as from other mode Besides, one can pursue the path of spiritual salvation solely by carrying on researches into meta-physical problems all cast in the sloka metres

CHAPTER V

THE AFFINITY BETWEEN THE VEDAS AND THE PURANAS

Puranas are not fables or novels, their truthfulness is rooted in the Vedas A narration is a Purana because it explains in detail the doings of the past The 'past' here means the prior existence of certain fundamental truths There is absolutely nothing antecedent to the Vedas The Puranas are explicatory of the mysteries of birth, growth and demise contained in the Vedas—in other words, of phenomenal evolution and decay The One Absolute incarnates as Siva, Vishnu, Devi and so on, solely to work out this evolution Where there exist no cause and no effect, there rises no need for an incarn-ation These incarnations arise some to uphold genesis, some to work out growth, while others conduce to the

gradual self-realisation of the one existent noumenon In this complicated compound of manifestation of cosmic agencies there exist innumerous grades of order and capacity These differences constitute the adjunctory variants in states of being of the Supreme Power These variant states of being are the multi-named and multi-phased Avatharas

These incarnations therefore are masks assumed in the course of His cosmic play by the Transcendent Reality The immortal sages of the times of old brought out in the garb of Puranas, the interactions of eternal verities which are varying phases of the One Supreme and which lie imbedded as primal potencies in the heart of the Vedas Evolution makes these potencies to open out and glow in the splendour of their vigour, and it is this mystic process the Puranas endeavour to portray There are abundant authorities in the sruthis to uphold this contention Therefore, it is clear in essentials the Puranas and the Vedas are one and indivisible One point must be clearly noted such of the portions in the Puranas where the Saiva belittles the Vaishnava and this latter the Saiva are unmistakeable interpolations We maintain that these are spurious because the great Rishi-adepts of the dawn of time cannot have indulged in such blasphemies The core of the Puranas is indubitably the core of Iswara that is of His exegis the Vedas ! All our Puranas remain perpetually as mere stories for the ignorant, as the phenomenal metamorphoses of the Supreme for Bhakthas (devotees), as

instructors in virtue for those who firmly follow the fou fold aims of life (dharma, artha, kama and moksha) ai lastly, as luminous commentaries on the metaphysic mysteries of creation, preservation and destruction f those who are philosophically-minded ! Sages Vedavya and Valmiki bowed low in obedience to commands Iswara that since the secrets of incarnation were but bare hinted at in the Vedas, they should for the sake of toili humanity, be brought out in pleasing detail of shape a sense as regards the divine rationale of His triune aspe as Siva, Vishnu and Devi ! Incarnations are natura temporal i e bound up with varying yugas or epicycl How then could they be foreshadowed in the Vedas ? T answer is because they are Vedas, i e Absolute Awaren which has no time-limit since it transcends phenomena !

Now we proceed to point out how the leading incar ations are hinted at in the Vedas We give below the R in the Rig Veda which contains the incarnation of Rama

Rig Veda—Chapter 7 5, Mandala XXIV

भद्रो भद्रया स्सचमान आगात्वसार जारो अभ्येति पश्चात
सूप्रके त्येर्द्युभिरग्नि वितिष्ठन् नुशद्भिर्वर्ण्ये रभिराम
मस्थात् ॥

There is Niruktha of Yaskacharya for this mantl de fining the history of Sri Rama



CHAPTER VI

(VEDADHIKARA) UNIVERSALITY OF VEDIC WISDOM

It is the duty of every one in this world to first understand for whose good the Vedas have been revealed That it is for the good of humanity and not for that of the sub-human species, can be easily seen by all Though God has conferred on the living world in general all that is conducive to physical and material nourishment, yet it is to man alone that He has given that peculiar faculty of intelligence i e Buddhi, with whose aid he is able to perceive a purpose running through-out his life, that purpose being the realisation of the divine self within him which in other words means attainment of Moksha It is the why and wherefore of this supreme attainment that the impartial, unsectarian Vedas are out to teach, and it is for this very purpose that they have been revealed to humanity The authority of the Vedas is thus founded on the ever-present need of man to guide himself aright in the tangle of life with an eye to success both in this world through a faithful performance of the ordained duties of Dharma, Artha, Kama, and in the next by devoutly practising the mandates of the fourth and last purushartha Moksha, i e self-realisation in the infinite bliss

Of the two paths which men have to follow if their lives are to be disciplined ones, viz Karma and Jnana, the latter is the exercise of one's intellectual faculties in such a way that at one time or other his soul comes face

to face with the supreme truth The former—Karma—which derives from a root which means 'Karane—getting done' signifies voluntary performance of ordained acts All that a man does in the way of his physical and material routine cannot become 'Karma' This routine man shares equally with birds and beasts and so these constitute mere indispensable acts and not performance of things ordained "Chodana lakshano arthaha Dharmaha" says the Suthra, meaning that only such acts as are ordained by the mandate of the Sastras constitute Dharma or Karma Instinctive movements of the sensory organs can never raise themselves to the dignity of Dharma—Karma In Part II we have quoted the particular sloka of the Utthara Geetha in which Sri Krishna says that the one thing which lifts man out of the kingdom of brutes is his sense of metaphysical yearnings or yearnings for the realisation of the higher ideals of life Acts not only involuntary, but also such as are done to further one's material interests alone, are as much in the nature of routine as anything done by the sub-human general That alone constitutes right Karma which besides disciplining one in his wordly acts leads one to an understanding worship of the Supreme Author of all delighting therein the heavenly powers who keep ward and watch over man's interests

Though in the matter of discriminating wisdom all are equal partners yet, providence and tradition alike concur in dividing human units into Varna and Ashrama, basing such division on the innate capacity and inclination of types of men to follow the dictates of Dharma-karma It

is because of this unerring psychological foundation that to this day large classes of men have followed and are following to their advantage specialised professions for thousands of years We are seeing in our own days how the Brahmanas continue performing their religious to the mandates to the accompaniment of direct Vedic texts, while the Kshathriya and the Vaisya perform theirs to the accompaniment of slokas which echo in every way the sense of the original Riks. The rest of the people belonging to our Dharmic Society, ever sing, praise and meditate on God and perform all such manual services as are indispensable for his worship Women of the Brahmanas who in all sacramental rites take equal rank with their husbands are yet debarred from Vedic recitation The doubt may thus arise that none among the Kshathriyas, Vaisyas Sudras, and women are eligible for Vedic administration except Brahmin males Such doubts arise because of total ignorance of the real nature of Vedas. None among the four Varnas are outside the Vedic pale. All are equally competent to partake in Vedic wisdom The unriddling of this problem will be easy to those of our readers who follow closely all the truths enunciated and explained in this book and understand correctly their implications

In the light of the parallelism we have drawn with the Veena, the one Veda which in its reality is the Supreme Power itself, assumes four distinct aspects as Rig, Yujus, Saman and Atharva, permits each aspect to grow into its fullest stature in the unmanifest, trans-cosmic ether of the original 'Om', then allows each to permeate manifestation with its innate vibrations tending to evolution and

involution, explicating thereby the cosmic urge for action, and thus illustrates, in other words, the suffusion of the transcendent music of the Supreme in every pore of His creation! The aspects of the Veda are four, but the prime stem is one and one alone concentrating within it all the corpus of conscious perception and conception alike—in a word of wisdom Just as the different limbs of an organism constitute its single body, all the four classer of Hindu society are one single, indivisible entitity, though astensibly demarcated through function Though all four Vedas together form one whole, yet each makes itself distinct by bringing out prominently a dominant phase in the fourfold scheme Each limb of a body similarly maintains its individuality by a specific function of its own, and is identified with that function in general paralance It will be now clear why we have stated that it is the due discharge of one's ordained function or Karma that serves as the basic foundation for the division of society into Varnas and Ashramas

There is no distinction of status in the four Vedas Though in practice the Rig and Yajus loom more prominently, yet essentially all the four are equally sacrosanct in every respect The very principles on which the Vedas have been divided into four, underlie the division of Aryan society into four compartments Sri Krishna but enforces this truth when He declares in the Geetha the famous saying "Chathurvarnyam maya srishtem guna karma vibhagashaha" Though all men in general inherit more or less in proportion the fundamental instincts of sathva, rajo and thamo gunas, yet it is by the dominating impulse

of each in the sphere of functional activity (Karma) that we say of him that he is habitually of a Dharmic bent, or wealth-craving bent, or addicted to pursuit of sensual pleasures, or finally that he is determined to achieve salvation (Moksha) through true knowledge Thus, one who by his steadfast longing to carry out all ordained rituals practises Vedic mandates regularly, naturally takes rank as a Brahmana, another who is eager to fight for his country and culture takes rank as a Kshathriya, a third who conserves and improves the commercial productiveness of his country obtain recognition as a Vaisya, while he who evincing no marked partiality for any of the above courses prefers to loyally work and serve the interests of the above three classes takes rank as a Sudra The one invariable test of precedence among these four classes is the zeal, the efficiency, and the disciplined readiness with which one fulfils the ordained sacramental mandates enjoined by the Vedas for the worship of the Supreme and His aspects in the manifested cosmos The instinctive preference of each man to discharge this duty either sathvically, rajasically or thamasically, determines automatically his rank in the body-social Though from a metaphysical standpoint all human units are fundamentally equal to one another, from the practical work-a-day point of view, one's choice of profession for his livelihood and the degree of fervour with which he performs his religious duties stamp him with the seal of particular status in society But as we have said before, these differences are merely functional and belong to this world only, in the eye of spiritual reality all egos are centres of salvational possibilities and none can say that the Brahmana's direct handling of the

Vedic rituals and the Kshathriya's and Vaisya's versified versions of the same, and lastly, the free unfettered prayer and meditation by women and sudras of the Glorious Almighty and their constant singing of His praises in any manner they choose—none can say that any one out of these many ways takes the first rank leaving the rest to subordinate rungs There may be those who go against the immemorial usage obtaining in their sect and adopt the performance of sastraic rituals with Vedic manthras We have tried to show hitherto the purely spiritual exaltation inherent in the Vedic formulae, i e their introspective effect We will now take up for examination the practical benefits which accrue not only to ourselves but to the whole universe of gods and men by a faithful ritualist observance of the mandates conveyed in these manthras

Performing Vedic sacraments is not for one's own self development Thoughtful consideration for the welfare of others is also included in it The head of a family usually works not for his sole good, so much as it is for the common good of all those dependent on him or related to him None in this world is free from dependence or mutual aid if he is to live happily Not only man but the plant and the brute creations as well thrive on interdependence alone Each limb of our body is served loyally by the other members to keep it in order A mighty principle of gratitude is involved in interdependence It is this · Between us mortals incapable of beholding aught that is immaterial, and the immortals who are etheric in their essence, there exists the common nexus of prayer on the one hand and the grant of it on the other which links both his gross world and the psychic spheres in chains of gold

This truth compels all of us therefore to perform such rites in such a manner as is enjoined in the Vedas, whether by fire-sacrifices, water-and-sesamum oblations, recitatory worship and so on, if we have to ever pay back the thousand and one obligations under which we lie to these great deific powers in their etheric form and to the spirits of the all-seeing sages and rishis and to those as well of the cosmic elementals

The rationale of ritualism is thus the payment of a debt we owe—which is the very reason why the sasthras style all sacrament as a *Runa* or debt To carry out this supreme duty of ours, the Vedic manthras are solely instrumental In our disquisitions on the Veena we have stated how in the empyrean of the ultra-cosmic ether dwell as seed-potentials the great regent gods and Rishis of the Vedic pantheon in illimitable glory On the Brahmana has it devolved as his primary duty that he pleases these great heavenly hierarchs who are the lieutenants of the Supreme Power by proper and timely recitation of the powerful laudatory hymns as they stand revealed in the Vedas through the agency of ordained rituals These latter like the Agnihothra for instance, are such universal benefics that their sweet influence speeds up the well-being not only of the performer but also of the group to which he belongs and of other groups, may, to the whole world in which every one of us lives It is apposite therefore to cite a sloka from the Geetha—a sloka emphasising the above truth —

देवान् भावय तानेन ते देवा भावयन्तुव ।
परस्पर भावयन्त श्रेयः परमवाप्स्यथ ॥

Ye men ! please the divine powers by proper rituals May these powers confer contentment on ye in return ! May both of ye attain increased prosperity by your mutual fulfilment of obligations !

We next cite a Vedic hymn as authority —

तप्त एवैन मिन्द्रक प्रजया पशुभि स्तर्पयति ।
तेतृप्ता स्तर्पयन्त्येन, सर्वकाम फलै शुभै ॥

Among the heavenly host, the sun, the moon and the stars are visible deities The invisible immortals headed by Indra are a million fold more than the former There are men among us who declare that these forces of nature whether visible or the reverse, are but arbitrary atomic aggregates, that none of them can be termed a divine power that it is in vain that men pray to them, sacrifice to them and meditate on them, and that their vogue as celestial powers was set in fashion by the wily Brahmana priest to facilitate his worldly life The kind of critical post is irrational men who adopt them are either deliberately ignorant or else they are children in spite of growth in years

Yet others proclaim that it is enough if one worships the One and only God, and that it is senseless to reverence other minor deities These gentlemen forget that the Supreme Absolute only inspires but never contacts directly with manifestation The great power-potentials we revere are His agents and ministers When the entire processes of life, growth and death are in their hands, we puny creatures cannot go out of their control Just as in affairs

of this world we see the wisdom of propitiating the favour of the king's officers, in affairs of the other world also if we set about winning the good graces of the Supreme Lord's agents, happiness for us both in this life and the next is assured The king's officers are each the king himself in his particular sphere Even as the respect we show his officers reach the law of the king and please him, all the reverential acts we perform to win the favour of the Gods reach immediately the throne of the Supreme and He accepts them as homage paid to Him alone Therefore, it is qute imperative on us mortals if we entertain any the least regard for the Vedas or for the Geetha to duly perform the ordained ritual observances which bespeak the mutual ties that bind us and the beneficient immortals in the golden links of obligation

Out of the three, dwelling on sacred names, oblations and fire-sacrifices, the last which is radiant energy materialised, is the best mode to contact the Higher Powers whose essence is luminosity itself In the light of the scriptural command "*Homair devan yathavidhi thrupyatha*", it is obligatory on each one of us to propitiate the Gods by sacrificing choice gifts in the thrice-sacred Agni who is the bright representative of the whole world of Gods The recognised edibles which we put into the ritual fire in the names of the heavenly pantheon are burnt out and then etherialised and their true essences alone reach the Gods who willingly assimilate them into their radiant selves and are pleased thereat Says the Veda here "Agnimukha vai devaha Agniragre prathamo devathanam" This means that the Devas feel entirely

satisfied through the agency of Agni This process is a sacrament which primarily concerns the well being of the macrocosm But in our microcosmic flesh-and-blood bodies also, it is the vital fire of combustion that subli–mates the food we take in into essences fit enough to be assimilated by the psychic forces directing our lives Our senses are all psycho-physical and to that extent they are non-material, i e etheric in fundamentals Fire alone before which nothing stands can effect this psychic trans-ference and this is a fact well within the experience of every one of us The sruthi refers to " Pranagnihothra " i e reverence paid to the vital fire of combustion This is the rationale underlying the injunction that we should propitiate the Gods through Agni or fire In addition to the vital fire, air contains humidity also which is as vital to us as fire This then is the secret of our being com-manded to please the etheric divine entities through libations and oblations in water

Let us now dwell a little on the hardships Brahmins encounter in the course of their attempts to recite and master the Vedic manthras which are in their true nature vibration in the subtle ether Every sound that we utter in this world issues in a definite form both in the unseen ether and in the material tympanum as sound is the basic origin foi forms The esoterics of this belongs to the domain of the Veena The Vedic words no sooner uttered give rise in the regions of the subtle ether to shapes that partake of the hues black and white which are natural to the Vedas Vedic harmonies do not rest content with mere subjective reactions, their bare resonance is also

mighty in results These manthras must be pronounced with utmost purity of heart with not a single letter omitted or slurred and the ordained swara not swerved from by even a hairsbreadth If these conditions in recitation are not strictly observed then there is no pleasing either the spirit reigning over the manthras or the deity to which it is addressed nor is the recitation conducive to the prosperity of the reciter , may, the rebound may even affect him adversely Hand in hand with the utterance of the sacred syllables, the reciter must get a stirring in his subtle sushumna nerve It often happens that the same manthra has to be recited in varying swaras to suit its occurrences in either of the four Vedas These tonal metrics when they differ bring in their wake sense-variations and variations also in results because of the distinction in the nature of the spiritual forces attracted

That kind of recitation which is scrupulously correct, brings with the aid of the simultaneous sympathetic vibration of the regnant power present in the sonance of the words, the reciter's psychic self into immediate contact with the subtle energy condensed in his sushumna nadi and through this contact lays open this self to the onrush of the several heavenly influences resident in this nadi Not content with this, such a duly orthodox recitation sublimates the reciter's spirit into the translucent universal ether through the agency of intuitive flashes of psychic lightning, when there ensues the consciousness of oneness with the high, outer-cosmic gods of high heaven This is the prime function of a Vedic manthras and herein lies its greatness In these manthras there are here and there

a few which because of their fundamental psychic energy seated in the root-words constitute like for instance the Gayathri, superlative centres of spiritual efflux It is because their occult reactions are very penetrating and very exalted, adepts when they instruct pupils with them take them apart into solitude and pronounce the mighty syllables into their ears lest their aura may get diffused into the inane , even as is done today by our vaidik purohits when they initiate our lads into the sublime mysteries of the Gayathri recitation !

Whether there is any good resulting from Vedic recitations, whether any evil may not result therefrom, whether the divine powers feel pleased by such utteranecs or whether they are indifferent to them, are questions mostly dependent on the inherent efficacy of the manthras which themselves swing their power on their mystic letters, their alignment into periods their metric limitations and their poetic perfection , also, on the kartha's inherited aptitude, the tendency of his past karma, his devotion, intellect, his purity, his holiness and his disciplined adhesion to all ordained ceremonial practices If through any laxity of his in any one of the above conditions a hiatus or lag occurs in the proper recitation of these great manthras, the Vedas warn him not only against missing his harvest but also against drawing on his head condign reactions of a dangerous kind For in the very nature of the case, a duly authenticated course of Vedic studies in recitation opens out his psycho-physical nerves to the nectarine influences of occult energies, whereas any laxity through carelessness or indifference confounds the whole nervous system both material and subtle

We have included inherited aptitudes among the obligatory conditions outlined above We have done this deliberately By ancestral aptitude we do not mean physiological soundness , we chiefly emphasise the kartha's intuitive inheritance of the power got by adhesion to Vedic practices of a long line of ancestors, and the positive presence in his blood of the genes transmitted regularly through them Such presence of these genes in the blood is a prime necessity These genes are not to be discovered under the scalpel of a modern doctor or the powerfullest microscope of the scientist Since these bacilli exist in the blood in their subtle form of character-concentrates, it is impossible for the naked eye however reinforced to behold them The divisions into Varnas are based on the psychic certainty of transmittance of these character-germs from generation to generation *Jathi* or *Janma* hinges exclusively on this invariable descent of original aptitudes The *Ja* of *Jathi* or *Janma* means 'genesis' It is this truth that lies as a foundation for the formation of all regular castes Providence has so ordained that souls which have accumulated either merit or demerit to their credit take birth inevitably only in such wombs as are apposite to their true nature , i e only in such wombs as contain the genes that would help them to work off their character potential This the secret of our saying that so and so is born in such and such a *Kula* , for *Kula* is derived from a root meaning "aggregate " The inherited characteristic of any ego therefore naturally seeks the company of such of the genes as are most in affinity with them

Therefore it is we reiterate that to pronounce Vedic riks with ordained exactitude it is essential for a man to

possess the aptitude therefor imherently and not acquisitively The difficulty does not end hear Even inherited aptitude has to undergo the discipline of several sacraments such as the Upanayana, Vedavratha and so on And there must be the further qualification of holiness, purity, correctitude in conduct and heartwhole devotion coupled with a clear grasp of the significance of the manthras reinforced by earnest reflection, before one puts himself on the path of sure contact with divine powers indicated in the manthras and there by intensifies his spiritual personality to a degree that invariably attracts to him the blessings of the great Rishi seers of immortal renown

Many manthras directly refer to and reflect the Supreme Oversoul The doubt may here arise how there could be any contact between these manthras and the cardinal regent gods mentioned in the Vedas The answer is to be sought in the truism that a monarch delegates his several functions of government to expertheads who deal directly with the affairs of their section and report the result to their lord Similarly, even when one longs for contact with the Supreme Reality and dwells on the means therefor, he has first to inhibit within his self the powers of the different gods who preside collectively over salvation before the way is clear before him to approach the transcendent truth, i e before he acquires the vast spiritual potency which would enable him to withstand the impact of the indescribable glory of the Infinite ! We give an illustration here from the Vedas There is the manthra "Om ithyekaksharam Brahma, Agnir devatha". This

manthra has for its direct goal realisation of the Supreme Self Since this Supreme Self enshrined in Omkara has put between it and the ego of the kartha the specific might of the God Agni, the kartha has to intake through proper propitiation this intense occult power of agni before he is rendered fit to bear the brunt of supreme self-realistion (This problem is infinitely subtle to some extent it has been explained in our chapters on Sandhyavandana and in the Ramayana Antharartha)

Therefore it is that for every Vedic manthra there is assigned a particular Rishi, a definite poetic metre and a regent-god Though there may be manthras without specific mention of these adjuncts, yet they do exist in inseparable conjunctions It is essential for these reasons that the oral utterance of every Vedic formula should be of such exactitude as to please the spirits of all these presiding powers To him who has cared to follow attentively the topics touched upon in this division of our book, and who has also understood clearly the truths underlying our comparison of the Veena—to such a one it may not be hard to perceive what is really meant by the Vedic injunction not to be slipshod in reciting the immortal manthras nor to misunderstand the nature of the authoritative commissions and omissions to be observed in the course of the performance of any hallowed ritual with the aid of these shining riks

The Vedas do not exist solely for India and the Hindus Since they are spiritually subtle in essence and

only co-terminous with the universal ether (Anahathanada which enfolds all, and since they are the syllabic manifesti tion of the fundamental invisible substrate of creativ power, they exist for the good of the whole cosmos These great texts were first revealed through the might Rishi-incarnates of eternal power on the soil of India an from thence they have spread over the whole globe i diverse forms and vestments It is a fact admitted by a that India is the one country in the world which has place in its forefront from time immemorial the pursuit c metaphysical truth and the practice of universal toleranc Besides this, Aryavartha has been the land where all th great incarnations of the Supreme have appeared for th good of mankind and sages and prophets of imperishabl renown Taking all these into consideration, it is under standable why in the benign purpose of the Almighty Bharatha-kanda has been chosen for the primeval revela lation of the Vedas

In the great millineal deluges which precede the chang in yugas we learn that the lofty peaks of the sacred Hima laya afford harbourage for select souls destined to carr on the human race on its forward march When th deluge has had its day and the earth settles down again t its normal, these surviving fathers of the race and thei holy progeny consider it as their prime duty to reveal onc again the eternal Vedas to the rising generation of th world These great souls have necessarily to face a vastl changed world both physically and ethically All the ol landmarks have disappeared and the manners and moral of the handful of humans clinging to life here and ther ave also undergone radical metamorphoses Such al

cataclysm has occurred just before the commencement of the present Kaliyuga and we have arrived at our present stage after the quieting down of the tremors. The chosen few who survived the general upheaval by taking refuge on Mount Meru have again poured forth into listening ears the resonant Vedic waves, and the mighty surge passes on from ear to ear thus maintaining its renown as 'Surthi' or 'that which is heard'.

It is well maintainable that the standards and codes of civilised conduct conforming more or less to our Vedic ideals obtaining currency in countries other than India are indebted very largely to the seers and sages of Bharatha bhumi. Creeds alien to the Vedic spirit are those that have taken rise out of the sheer inability of non-Indian leading men to absorb even that modicum of Vedic culture which their other compatriots had absorbed. The result has been the manufacture of so-called revelations, which reveal not a single aspect of the eternal verities. Such pseudo faiths exist today in their thousands. Since each one of these declares roundly that its own code of conduct and ideal of salvation is the truest and all the rest false it is hard in such unfortunate cases to determine what is real and what is false. Ignorance, wilful or otherwise, lies at the root of this chaos. The Supreme Lord of creation has endowed man above all other creatures of His, with buddhi or sense of discrimination, so that he may better understand the mysteries of life and death, and He also endowed him at the same time with the capacity to indulge in ignorance more than any of His creatures. This capacious ignorance rarely permits a sense of reality to penetrate into man's gloomy consciousness. Hence arise a

thousand differing creeds The high road to salvation and the many minor paths of right conduct which all lead one to this high road continue to exist directly under the vigilance of Providence Since embodied man is innately gross-visioned his entry into the higher paths of self-knowledge can only result from his deliberate adhesion—thus going against the grain of his being–to the ways of god and not by his own individual efforts For man after all is a little-knower as opposed to an all-knower We do say that all other faiths are godless , but we do say that they do not enough emphasise the practical sacramental disciplines of a well-ordered life of piety

Therefore it is that we maintain that it will conduce towards man's good both here and in the hereafter if he follows whole-heartedly the path of the Vedas which are universal in their application and intensely potent in the domain of spirituality

All the four castes of India are one-pointedly Vedic, even like unto four bro-thers of a single household Just as these brothers follow each his chosen work in the family, just as the one and only Veda has four functional aspects for the good of the world, ceremonial practice 'and sumbolic ritualism also have been graded by the grace of the Supreme to suit the inherited aptitudes of the four Varnas The Brahmana's religiosity, the Kshathriya's valour, the integrity of the Vaisya and the contented loyalty of the Sudra to plain manual labour—all these are virtues necessary to the upkeep of society as it has been constituted All these functions are interdependent, and each one has got its specific role to play as a complement

of the other three Unless each does his appointed work in a spirit of perfection, he stands to prevent the others from doing their several tasks flawlessly Of these four classes, The Brahmana's work is unlike that of others, for it is largely other-worldly It is a truism that without mutual aid there is no comfort to be had in this world Under the divine providence there exists the hierarchy of celestials, lords of elemental forces, the deities that represent vanished generations of humanity and all-knowing seers and sages who dwelling as they do in etheric regions yet guide and control the cosmic agencies of heat, fertility, air, moisture and so in their duties of upholding life on earth

Though unseen, these great immortals are ever seeing us and directing our environments It is the Brahmana's most important duty to help mankind to pay back this debt which it owes to Gods This help is rendered by the Brahmana by unfailing Vedic recitations, by meditation on the Holy Gayathri and winning the approbation of the Mother of the Universe by sacrificing regularly in Agni sanctified viands pleasing to the regent-powers, in short, by doing all such sacramental practices as would make the Gods on high to bestow on man peace, plenty and contentment Religious engagements of this nature and urgency leave scarcely and leisure to a Brahmana to pursue secular activities, It is because the instinctive drive towards ritualism of this kind has been wanting in others, that the Kshathriya, Vaisya and the Sudra have to this day agreed to let the Brahmana pursue this avocation of his unchallenged His material welfare has been taken by them in

their keeping The activity of the priestly class is solely directed to win the favour of the gods on behalf of the other classes, nay, on behalf of the whole humanity Lastly, each Brahmana provided he follows his ordained duties faithfully, makes himself out to be a storehouse of spiritual energy which energy he expends in carefully directing the steps of others on the path of Dharma or everlasting truth

Seers and sages with divine inspiration working strongly in them have laid down after patient investigation the list of ceremonious karmas graded according to functional status which the three Varnas excepting the Brahmana should perform without prejudice to their multifarious professional duties It is but natural that the class which stands wholly for religious practice and administration should to this day advise and direct the brethren of the other three classes in all matters pertaining to the domain of practical religious functions This has been so most happily from time immemorial Brahmanas eager for universal prosperity and entirely selfless have hitherto been the prime conducers to the efficient discharge by each Varna of its specific all-important function in the economy of life, and to the co ordinated co-operation of all whenever the occasion demanded it on behalf of the general good The Kshathriya with his penchant for maintaining the status quo was in the meanwhile the central pivot on which the whole social mechanism hinged and moved It is because of the wilful perversity of the restless time-spirit that a change has now come over the hitherto settled order of things

Even the Sudra has got it in him to follow with as much zeal as the rest, the ceremonial functions assigned to him, he is no more outside the Vedic fold than the rest All the formalist pieties enjoined on the first three varnas whether auspicious or funerary are also present in the practices adapted for the Sudras though in a less rigid, less sacredotal form To this day, a Sudra starts his day's activities with physical ablutions as far as possible and by a reverent facing of the East and praying with folded hands the newly-risen lord of the day with the prayer "O Lord Beneficent, may Thou free me from the sins and protect me this day!" Similarly, when the day departs and night heralds its advance, he bows before the just-lit lamp and solicits an identical protection of the Gods through the dark half of the day By these daily prayers the simple manual worker will get the benefit and the essence of Sandhya karma which the Dwijas perform

I desire to relate here a personal incident in my life I once went into the garden of a ryot of a certain village well-known to me The man's wife had just begun her cooking for the day Just before putting in the cleaned rice into the boiling water of the pot on the hearth, she took out a few grains and threw them into the fire, folding her palms and bowing to the bright element simultaneously When I asked her why she behaved thus, she turned surprised towards me with the words "What Sir, dont you know that fire is God Himself and what we intend eating a little of it should first be offered to the God in the fire and then alone we should ourselves eat?" This small incident is an instance of the tenacity of our ancient ways

of life and thought This Worthy soul is bound to obtain her due meed for this devout worship of hers paid to God Agni Up to this day it is a confirmed habit of those whom we style Sudras to think of providence before the beginning of every act of theirs It will thus be clear that none within the castefold is outside the ritualistic pale aligned by the Vedas But because rigid adhesion to the ordained path of sacramental fulfilment is so arduous and so subtly complex, the beneficent Supreme has in grading human souls to the fit performance thereof "tempered the wind to the shorn lamb", in other words, God has ordained class distinctions in conformity with inherited aptitudes to perform specific tasks

We have thus discussed hitherto the details of religious formalism Subjective piety is the heritage of all mankind To feel wearied of the world, to turn eagerly to expounders of spiritual truth for absorption of true knowledge and to attain there by self-realisation—these are spurts of the soul common to all A Brahmana addicted solely to the practical formalisms of his careed setting aside all aspects of spiritual emotion is a cut-and-dry pharisee It is quite possible even for those who though not Brahmanas yet desire to remain within the Vedic fold to achieve salvation if they would only follow with utmost faith their own immemorial codes, creeds and customs with hearts immersed in divine love and guidance, they thus get enlightened gradually and leave off thamasic diets and cruel practices such as slaughtering of innocent animals The way is thus made clear for them to improve their status The treading of the path of Vedic verities is therefore, for a

Varnashramite conducive to both material and spiritual welfare, and none need harbour the suspicion that the practical life of such a man is merely conventional, it is on the other hand, sternly realistic The benefits bestowed by Vedic dharma are practical and not merely conventional, God never meant caste-division to loom as an arena for intercaste warfare and jealousies There is absolutely no need for followers of one caste to quarrel with those of another The head of a man can never wrangle with the hands and other limbs constituting his body None of these limbs can hope to flourish without co-operating with the stomach Interdependence is the grand secret of both the macrocosm aud the microcosm Varnashrama is nothing but this interdependence in actual format The dictates of Providence enjoining as they do the working out one's welfare through conscious well-do ing, have been laid down for the ultimate prosperity and salvation of entire humanity

Men of profound understanding shine like unto vessels filled to the brim with the clear waters of knowledge, they possess the fullest faith in the immemorial order of things whether in the sphere of action (karma) or of knowledge (jnana) and their complete trust in God's eternal wisdom renders them serenely restful and confident Mass-mentality which ever finds it easier to follow than to stand on its own legs would do well to continue the usages of time-honoured custom with the assured conviction that light will ultimately be thrown on all their densenesses If instead of complaisance of this kind, any ill-informed unit among the masses sets himself up as

a sapient critic, his incomplete knowledge is sure to land him in vain disputations which lead one nowhere It is only water in partially-filled post that sets up a useless noise, and besides it is most irksome to carry such pots from place to place

This is just the phenomena that we now see when men unfit in every way to handle grave themes counsel criss cross wanderings instead of the steady pursuit of the right road of tested and approved tradition Creeds which carry one only into deserts and trackless jungles have thus come to be promulgated by intellectual and spiritual nitwits entirely oblivious to their thousand short-comings Since a little knowledge is a dangerous thing because it foments mutual bickerings, these creeds would appear as though they were founded solely on race antagonisms Coming nearer home, it is such of the members of our Varnashrama as deliberately forswore co-operation with the other classes (as they were in duty bound) that have given rise to endless diversities in creeds as far as India is concerned What else should we term this spirit of insurgence but that it is the handiwork of the rebellious Kaliyuga ? Many are the creeds that have been born and will be born on the dark surface of Kaliyuga like bubbles arising at one moment and fading out at the next Jast as we agree in calling one conspiring against his king as a traitor, great men of our race agree in styling all those sanathanists who rebel against the wholesome disciplines of Veda inspired Varnashrama Dharma as heretics and nfidels

To sum up the way of ritual worship (Karma) and the path of spiritual meditation (Jnana) ar the two mighty arms of Bharatha-matha These constitute the twin cornucopies of endless riches left as a legacy to us Aryans by great souls who through winning the saving grace of the Supreme Mother of the Universe Sri Gayathri Devi by their heart whole austerities, were enabled by the irresistable power of their thapas to leave such limitless wealth for us It is the possession by us of these super-human founts of spiritual potency that have gained for us Hindus the prestige of the whole world and will continue to earn this prestige in ever increasing measure The day the Hindus lose these treasures, that day life departs from them, Of these two—Karma and Jnana—it is not possible for outsiders to know in detail the mysteries of the first Why are we Indo-Aryans known as Bharathiyas? *Bha* means splendour or jnana *Ratha* means they who follow this splendour '—the whole word thus meaning 'a race of men who follow jnana steadlly for ever' It thus follows that Bharathiyas are those who primarily spread the splendours of knowlenge to all corners of the habitable globe Manifest life rests on activity (Karma) This is the second rationale which underlies our being called Bharathiyas, for the word is also derived from "Bibharthi bharaha" meaning "he who sustains" We true Sanathanists are destined to bear for ever the weight of instructing mankind, thus uniting in our efforts both action and intellection

The state of Bharatha's beloved Bhumi today is most heart-rending, where in days not long gone by one met

signs of divine worship all over the land in household Agni-fostering, public homas, recitations of sacred prayers, heart-whole meditations and so on, there hath spread a pall of indifference and neglect Through the increasing malice of the time-spirit we see the corporate singleness of faith and practice which possessed the Brahmana of old being pierced by the evil spirit of contentious disputation and wide gaps opening out in his one-time solidarity The Brahmana of today has lost his faith in the disciplined elevation bestowed by adhering steadfastly to immemorial ritualist acts, to this extent has he become spiritually impoverished It is indeed tragic to note that many a modern Bharathiya knows next to nothing either of Vedic greatness or of the greatness of his own past even in the domain of history! The sting lies in the truth that even the desire to know and understand the above is atrophied! When, as we have seen, that single instrument the Veena in the domain of Hindu Music, comprises within itself such soul-thrilling mysteries, what other gifts of incalculable evolutionary value should have been showered on us in innumerous other directions by the grace of the Supreme Mother, is a theme well worthy of the closest attention of every thoughtful son of Hers! Mother Bharathi and Devi Gayathri the source of the Vedas, are but one and the same indivisible aspect of Supreme Power! By Her blessings, the ever-effulgent sun of Vedic wisdom will never set on the world's horizon But when unfortunately a time does come when it seems to set, there springs up an incarnation to punish evil and to re-establish the eternal verities When heretic Buddhism threatened to swallow up truth, the Supreme took shape as Sri Sankara of

immortal memory, warred fiercely on Avaidik falsities and set up Vedic Dharma on even a firmer footing than before! The Dharma He set up was none other than Bharatha Dharma If only we Bharathiyas prove ourselves true to the exalted teachings of the paths of Karma and Jnana, and if we ever keep in our view the maintaining in the foremost rank of our matchless fatherland of infinite sanctity, and thus equipped steadily strive to win back its fast-disappearing glory and its independance as of yores we may rest assured that the great Devi Bharathi would unfailingly come forward to bless our efforts with success!

I here take respectful leave of my readers bringing to a close this treatise in which I have laboured to explain and throw light on the subtle esoterics of the Sandhya-vandana and of the Veena With soulful earnestness I fold my hands and bow in reverence before the spirit of the mighty Vidyaranya, whose gracious looks cast on me in some previous birth of mine have sown the seed which in this embodiment of mine has made it grow into this far-spreading tree namely my books I bow with reverence deeper yet before Devi Sapthamathrika—the Eternal Mother-Power of the Universe—whose pitying regard for my humble self has made me undertake this work I here confess my heartfelt prayer to that Transcendent Absolute indwelling in the cosmic *Pranava* that He may indue in the hearts of all Bharathiyas a steady desire to follow faithfully the paths of disciplined ritualism and penetrating spiritual devotion so that with the abounding will-power thus generated may put to flight the haunting spirits of doubt and disbelief which at present are

sucking their strength ! My all happiness ever attendant on devout of the Vedic spirit alight in the hearts of my fellow-Bharathiyas !

ओकार भिन्दुसयुक्त नित्यध्यायन्ति योगिन ।
कामद मोक्षद तस्मादोकाराय नमोनम ॥



Books by the Same Author

(1) The Greatness of Devi Sri Sharadamba
(The eternality of the Veda (Knowledge) and the Veena (Sound))

(2) Sri Kundalini Sakthi-Serpent Power
As per Vedic Text and not Thanthrick

(3) The Greatness of Devi Sri Gayathri-Jyothisha Sasthra
(Origin of Astrology and Astronomy)

(4) Spiritual Significance of Sandhya Karma (rituals)

(5) Transmigration of Souls
(Pre-Existance and Rebirth)
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(6) Inner Meaning of Bharatha and Bhagavatha
(The torch leading to the path of liberation)
